

SCARY MONSTERS presents

MONSTER MEMORIES 2013

NO 21

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AND SCARY MONSTERS!



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SCARY MONSTERS

MAGAZINE "2013 YEARBOOK"

MONSTER MEMORIES



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New SCARY Website:

www.scarymonstersmagazine.com

SCAREBOOK Page:

facebook.com/scarymonstersmag

Made in Scarewood U.S.A.

A Real Monster Magazine!

The count to SCARY MONSTERS MAGAZINE #100 begins right here! For years people have been saying to me, "I can't wait for issue 100." Well finally, I thought I should quicken the process a little by making the yearbook this year and in the following years an Official SCARY MONSTERS MAGAZINE issue number. If you think about it we've actually published more than 100 issues of SCARY MONSTERS if you count the 20 past yearbooks, regular issues and specials. But, hey, let's make it official and an event to boot! So, officially now you can start sending in your MONSTER MEMORIES, drawings, articles, greetings, whatever you think might be a nice addition to include in issue 100 or any of the upcoming issues in the count. We'll even send you an official sticker if you include a S.A.S.E. (SEE: page 113!) With any mail order that includes the \$6.00 shipping charge you can ask for a free sticker and button.

If you have been following our SCARY MONSTERS MAGAZINE Facebook page you actually, would have already known most of this already. The SCARE-NEWS was also released in the SCARE-NEWS section of our New SCARY website at: www.scarymonstersmagazine.com. Check out both of these scary places if you can.

Speaking of our New Scary Website you can now order anything you see in the magazine safely and securely on the new site in our scarestore section. It's going to take a long time to get everything up on the site but there is a special order section allowing you to order anything you see in our mail order pages. You'll also be able to find out about new Scary items that have just arrived so you don't have to wait until the next issue to come out to find out what's new and scary.

I hope you are going to enjoy this issue as much as I enjoyed putting it together. While you are reading and enjoying this latest Real Monster Magazine I'll be once more enjoying myself working on SCARY 87 and have actually already begun working on it to some extent. The Count to Issue 100 has begun! Thanks for being part of it!

Scareward to Issue... 87 for me and
 Scareward to Issue... 86 for you.
 ENJOY!

DP



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Dear SCARY MONSTERS MAGAZINE,



Make this the year that you send in your SCAREMAIL and MONSTER MEMORIES to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com New SCARY Website: www.scarymonstersmagazine.com

Hi Dennis,

Just a short email to say how much I am enjoying SCARY MONSTERS. I have every issue. It's interesting to read about all the Horror Hosts you have in American. When I was growing up in Australia in the late 60's and early 70's I can only remember one Horror Host we had called Deadly Earnest. He used to present movies such as ATTACK OF THE GIANT LEECHES, MONSTER ON THE CAMPUS etc. We also got CREATURE FEATURE, however I don't seem to remember that show having a Host.

During the time we lived in a 3 story house, the third story was where our bedrooms were, our parents bedroom was downstairs. My father actually built the house!

On the top floor we had a sunroom with a Black and White TV that we used to watch in the afternoons. The monster movies were on late at night so most of the time we weren't allowed to stay up to watch them, even though they were on Friday night. I have vivid MONSTER MEMORIES of my brother and I sneaking out at night to the sunroom and turning on the TV to watch the monster movies, we had the sound turned down so low we had to get really close to the screen, then suddenly we would hear our father running up the wooden stairs. Quickly we would push the off switch,



Ian Bannerman was the original Deadly Earnest from Sydney, Australia. His Scary success would spawn several other name sakes.



but the only problem was the white dot in the centre of the screen seemed to take forever to fade away, as all the lights were out, so we rarely got away with it. As always we thought the risk was worth it as the previews for the movies during, the early evening

SCARY 86! THE OFFICIAL COUNT BEGINS TO 100!

004

MONSTER MEMORIES

A Real Monster Magazine!



Ralph Baker was the Deadly Earnest in Melbourne.



Shane Porteous was the Deadly Earnest in Brisbane.

always got us hooked.

Many thanks Dennis for helping to keep these **MONSTER MEMORIES** alive!

PAUL BEHR AUSTRALIA

Dear Dennis:

SCARY MONSTERS rules! The original FM will always hold a nostalgic place in my heart but your magazine surpasses it in every way. (Well, maybe not in bad puns!)

BIG SCARY SETS was a wonderful article with awesome photos. (This article appeared in **SCARY MONSTERS** #81 with **BIG SCARY SETS**, PT. 2! scheduled to appear in **SCARY MONSTERS** #88. —D.J.D.) Skull Island's



Hedley Cullen was the Deadly Earnest in Adelaide.

mysterious jungles remain unsurpassed and Roxor deserves an award for coolest death ray ever. How often, as a boy, I wished I could hide out in The Phantom's catacombs to escape being bullied at school. I always felt he would have understood me. It was The Phantom, by the way, who was the last of the classic monster models I recently acquired. As you can see from the



photo, they do a good job guarding my library from book thieves!

Sincerely,

KIM L. NEIDIGH San Antonio, TX

Dear Dennis,

I love the great fan convention coverage that **SCARY MONSTERS** always has. It's the next best thing to being

there. Happy New Year to you and everyone at our *Real Monster Magazine*.

PAMELA CARON Portland, OR

Dear Dennis,

The **PREHISTORIC MONSTER BASH** in Butler was sensational! It was my first **BASH**! Most of my friends, relatives, acquaintances, etc., think I'm a bit touched in the head because I still love monster movies, despite my age (62). It was great to find out that there are lots of other Senior Citizens out there who are also Monster Kids! We do not suffer from arrested development (well, maybe a little with some of us, including yours truly).

True fans appreciate the art form of prehistoric creature films beyond the mere thrills and chills that these childhood favorites elicit when devouring people or destroying cities. I hadn't seen **THE LAND UNKNOWN** for at least 55 years until I hit the Butler Day's Inn...it was the first dinosaur film I remember ever watching! I saw my favorite film, bar none...**KING KONG** (1933)...at age 7. In the case of this classic, who cares if the dinosaurs' scale is exaggerated, or that the beasts are dragging their tails, or when the Brontosaurus chomps on sailors, even though sauropods are vegetarians. When my grandmother took me to Philadelphia's Academy of Natural Sciences shortly after I saw **KONG**, I could identify the dinosaur fossils and spell their names correctly, to the astonishment of the curator.

It was wonderful to hear the many speakers at the **BASH** (and, especially, to get Marine Beswick's autograph! I always thought she was hotter than Raquel Welch). And it brought back great **MONSTER MEMORIES** when I watched Ray Harryhausen's dinosaurs, flying reptiles, etc., being projected on the large screen of the rear parking lot drive-in during **ONE MILLION YEARS B.C.** I bought almost everything I hoped would be for sale, and lots of other neat stuff as well. I also made some great new friends!

I'll be at **MONSTER BASH** next year, hopefully with my youngest brother in tow. Kudos to everyone who made the **PREHISTORIC MONSTER BASH** happen! It was great from **THE MONSTER MASH** video through **MONSTER BASH MEMORIES 2012**. I can hardly wait to get to Mars!

DOUG MASON State College, PA

Hi Dennis!

Hope things are going well.

If I recall correctly, I think someone in the last issue of **SM** mentioned how enjoyable the Johnny ScareShock articles are. I agree! He has a way of writing that is easy and fun to read, and I always learn a thing or two. I especially enjoy when he writes about side topics, such as eBay or the postal service and things like that.

Sincerely,

BILL ROBERTS Raymore, MO

Greetings Dennis,

Thanks for publishing my **MONSTER MEMORIES** in the 2012 **YEARBOOK, MONSTER MEMORIES #20**. My family loved it!

My son is an amazing artist, here's a scary sampling of some of his work that can be found on facebook, search for Blackest Crow Studios. (Shown in the next column!)

TOM WASILEWSKI Verbank, NY



Dear Dennis—

Great article you wrote in **SCARY MONSTERS #80** on the **GODZILLA** comic books. I don't have the whole set but I have #1, 2, 3, 4, 5, 24 in my own comic book collection!

Thanks,

RICHARD DAUB Lebanon, PA

YOUR Scaremail and MONSTER MEMORIES always WANTED!

Continued on Page 083...

"TELEVISION WAS MY MOVIE THEATER. T.V. WAS MY DRIVE IN!"

Another aspect of growing up and watching monster movies in the 1970's is that we had no horror hosts. Huh?! What?!! Yup, you heard me...no television horror movie hosts. I'll explain.

It's like this. I was born on Saturday, May 16, 1964. On that very day, the ONLY monster movie (or either "melodrama" or "thriller" for you fellow TV GUIDE aficionados) was on the old **CHILLER THEATRE** over WPIX, Channel 11 in New York City. At 7:30 p.m. Zacherley hosted, **THE FOUR SKULLS OF JONATHAN DRAKE** (1959). Shortly thereafter, "The Cool Ghoul" departed his hosting duties to eventually preside over **DISCO-TEEN** in New Jersey. He followed that up with his foray into FM Radio as a Disc Jockey. Well, enough Zach-history, you are all well in-tune to his professional timeline.

Fast-forward to 1969 and WNEW-TV, Metromedia Channel 5's **CREATURE FEATURES**, hosted by the late voice of Channel 5, Lou Steele, aka The Creep. While The Creep enticed viewers to stay tuned for **THE GHOST OF FRANKENSTEIN**, tonight's **CREATURE FEATURE**...next on Channel 5!, the opening to the show terrified me so much that even before The Creep could greet his viewers, I screamed in fright, ran over to the set, and quickly turned the dial back to channel 2. So, up to the opening was all I ever saw of **CREATURE FEATURES** or The Creep. That showcase was over by 1973 (with a shorter-lived, triple-feature reincarnation in the late 70's). So, that is the extent of a 1970's Monster Kid's horror host monster movie memories.

But, hold up a moment...is that really the end of top-notch quality monster movie showcases in the New York City television market of the 1970's?? No, chance...you see, sometimes you just don't need a Horror Host to really enjoy an old Monster Movie.

Sit with that idea for a moment...

I have, for some time now, viewed much of the awesome work of our esteemed Horror Hosts from Vampira, Zacherley, Ghoulardi, and the Company of Horror Host of antiquity, all the way through to our astonishingly phenomenal Penny Dreadful, Dr. Gangrene, Professor Anton, and the New Company of current Horror Hosts. Brother and Sister of the Night, good stuff. My point is that being a 1970's kid with only a roof antenna for a signal and no home video, my ignorance of the existence of Horror Hosts was only natural, folks! And yet, I had the best time of my life during any given week of television viewing.

Besides **CREATURE FEATURES** on WNEW-TV Metromedia Ch. 5, we had the following...**CHILLER THEATRE** over WPIX Ch. 11...**FRIGHT NIGHT** on WOR-TV Ch. 9...and those were the Saturday night showcases. Saturday mornings and afternoons we had **SPACED OUT FILMS, THRILLER THEATRE**, and any number of randomly placed monster, horror and science fiction films to pad out the weekend schedule. Sunday mornings on PIX-11 Abbott and Costello was the featured



WNEW-TV, Metromedia Channel 5's CREATURE FEATURES host The Creep (Lou Steele).

Monsters vs. The World Movie Quiz



In "Dr. Goldfoot and the Girl Bombs," Vincent Price tries to conquer the world by making live bombs. Who causes his plans to blow up in his face?

Find out today on
The 4:30 Movie

attraction, with all their movies rotating each week and of course when the "meet" the monsters, it was a real treat!

Monday through Friday, WABC-TV Ch. 7 showcased **The 4:30 Movie**. Each week had a theme of sorts, or sometimes not...but every couple of months a **Monster Week**, **Poe Week**, **Vincent Price Week**, **Japanese Monster Week**, or **Planet of the Apes Week** would dominate the television 90 minutes every day. Channel 9, WOR-TV, even competed with a 4 o'clock monster movie showing just to stay competitive. **WOW!!** Nothing could top it...and I loved it.

So, that's the story, Dear Scary Readers. Isn't it bliss to each have our warm, fuzzy **MONSTER MEMORIES** to choose from when we wish. I personally find a mellow comfort whenever I reflect on my fun past with television monster movie viewing as a 1970's kid. It is a fountain of pride that overflows in my heart when I think back to the fun that was had...fun for each of us with our own fond **MONSTER MEMORIES**. And thanks again Dennis and Company, for the memories you folks preserve for us all.

Much affection and well-wishes, I remain, a truly *Scary* Reader.



ADS of TERROR!!

by Jerry "Scienti-film" Boyd from the Void

As we monster kids continue to grow in our appreciation of all "good old stuff-in-the-imagi-movies-realm" (as our beloved Uncle Forry might've termed it), we sometimes continue to add to our collections the great Captain Company material and all the other things we can...unearth...hehehehehe...and this scary monster fan can say it's been a fun ride for me.

Growing up, I'd kept my monster collectibles relegated to the Phoenix candy and toy boxes (sure wish I had 'em now!) and a few Aurora model kits mostly.

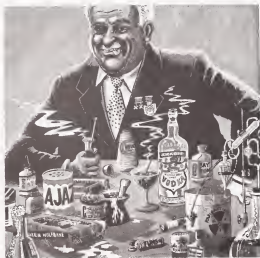
By the time I purchased **FAMOUS MONSTERS** #68 back in the summer of 1970, Capt. Company was slyly making its impression on me. Those too cool ads in the back meant other eerie excitements were available, also! Paperbacks by noted sci-fi and horror authors, records, posters, puzzles, 8 mm films, and so on were there to be ordered. (I have a monster buddy who's determined to get everything Capt. Company offered from FM #17-100! I wish him luck...) Ahhh, and if only those Phoenix Monster Candy and Toy boxes had been advertised in those pages from '70-1972! I'd have bought them all over again! If the insides hadn't been there, that would've been all right—it was the boxes that got us, right?

As other monster magazine publishers and editors attempted to cut out a distinct niche for themselves, they too advertised similar products and other items they felt their readers would shell out their shekels for.

Very quickly, those "ads of terror" became a welcome addition to the magazines. No, we'd never have the rarities Forrest J Ackerman had in his home in "Karloifornia," but we'd still have some nice collectibles! As the ads and magazines proliferated, one mag called **THINK!**—which concentrated on the absurdities of the times and parodied everything a la **MAD** magazine, did its part in poking fun at the monster products ads themselves.

THINK! began in the late 1950s and benefitted from artwork by EC and Atlas comics great John Severin. Not sure of itself, direction-wise, it was part **MAD** and part **FAMOUS MONSTERS** except it was completely illustrated (at least, the ones I've seen). A mascot along the lines of a lovable Frankenstein (Otis Dracenstein) showed up on gag pages and in stories like Alfred E. Neuman. The most memorable aspect of it all to me...were those monster ad knock-offs.

John Severin, the great cartoonist who'd found a steady client in Robert Sproul's **CRACKED** magazine did three ads (pictured) for **WORLD FAMOUS CREATURES** magazine. I'm sure more than a few fans have trolled the Internet



NELSA KRENSCHKE, FAMOUS POLITICIAN AND USUAL WORKS LIQUOR DRINKING WITH KICKOFF

"HAVE YOU INVENTED A KICKOFF DRINK LATELY?"

"Well, I have," says Nelson Krenschke, "in which how you vote in next 'Tues' election. Otherwise I want you to for cocktail at Krenschke. Was little drink and you thank you have honored from bottom of salt mine to named meeting on Mr. Everett."

THE NEAR-BEER OF VODKAS

Kickoff
VODKA
DISTILLED FROM BORSCHT

A parody ad from the back cover of **THINK** #4.

How the **PURPLE PEOPLE EATER** Became Extinct

THINK
JUST FOR GENIUSES

OTIS DRACENSTEIN



Dec. 1959 **THINK** #4 front cover.

trying to find them but I don't think any have turned up yet.

After this, it wasn't long before the comics got into the act as well. In **BATS** #1, 1961, those grand old monster product ads got a ribbing by Archie Comics legend George Gladir (writer) and Orlando Busino (artist).

Moving along, I came across Sproul's **FOR MONSTERS ONLY** around 1971 or so. I was in a "horror zone" by then and having a local late night TV horror host (the wonderful Asmodeus of **SHOCK IT TO ME** from San Francisco's **KEMO-TV** Ch. 20) and **DARK SHADOWS** on TV, and **THE OUTER LIMITS**, **THE MUNSTERS**, and **THE ADDAMS FAMILY** in Syndication added to all the scary fun.

FOR MONSTERS ONLY had some of the legitimate straight monster item ads

HEY GANG! BE THE FIRST IN YOUR NEIGHBORHOOD TO GET A WORLD FAMOUS CREATURE T-SHIRT OR SWEATSHIRT

The price of the WFC T-Shirt is only \$13.00 and the price of the sweatshirt is merely \$27.50. But the reward is nothing when you consider the pleasure of all having your very own monster T-shirt or sweatshirt with WORLD FAMOUS CREATURE'S VERY OWN SIGNATURE DESIGN. So don't delay! Get your money in the mail today! Use the handy coupon on this page for your first quality shirt with the world famous monster on the shirt. Double return envelope for a free postage and handling! Send to: MONSTER SHIRTS Box 3, 322 W. 32nd St. New York 1, N.Y.



These John Severin real ads appeared in **WORLD FAMOUS CREATURES** in the late 50s. Has anyone found any of these items on the Internet? You can find these ads in all their scary glory and more in our scary reprints of **WORLD FAMOUS CREATURES**.

we're all familiar with in the back of their issues, but what gave me the giggles back then were their funny takes on monster collectible advertisements. These were inventive articles! Apparently, monster ads of terror had become such a convention in and of itself that it warranted satire! And who better to inject the topic with laughs than the **CRACKED** magazine writers (who also wrote for **FMO**)? Here we see a cropped page, again drawn by Severin.

Since legitimate **ADS OF TERROR** have been explored by others in **SCARY MONSTERS**, I decided to add to the visuals of this piece by spotlight monster, fantasy and sci-fi print ads from England. Why?

So we can read them in English, naturally, and also, because we American readers and collectors of monster material don't usually see overseas rarities that often.

And here they are...

SPECIAL MONSTER ISSUE THE NEW YORK

THINK
FOR IDIOTS ONLY

CONTEST FOR COLLEGE ENTERTAINERS ONLY

SEPT 30th



THINK #3 from Sept. 1959.



YOU CAN BECOME A REAL LIVE MONSTER!

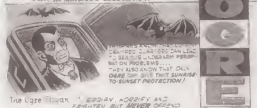


DON'T FEEL CHOPPED OUT OF THINGS!



Special thanks to Englishmen Robin Kirby, a comic historian, who provided most of the images that you can't find on the Internet (as of this writing), Piers Casimir, the editor of **SPOOKY** (the Warren Magazine fanzine), and Jason Ahmed.

ORE THE ONLY DEODORANT
MADE ESPECIALLY FOR
MONSTERS



Orlando Busino got into the funny-scary monster ad zone with this page from BATS #1. Someone added writer George Giadir's last name on the tombstone.



(Above) This fetching English model is modeling a '70s t-shirt with Christopher Lee as Dracula. Don't you wish you had one?
(Right) Some of comics' greatest talents did actual monster ad work over the decades. Joe Orlando of EC, Warren, and DC fame did this page which ran for a time during the monster craze.

**FANG AND NAIL
SHARPENER \$2.79**



ALL-WEATHER WITCH'S BROOM



GUARANTEED SAFE, EFFECTIVE
AND EASY TO USE. **\$2.98**

\$2.98

HORROR FANS • SEE LIVING "SKELETONS" WITH THESE MYSTERY X-RAY GLASSES

[illegible]

SCARY 86! THE OFFICIAL COUNT BEGINS TO 100! **011** **MONSTER MEMORIES** A Real Monster Magazine!

Satisfy your meat tooth.



For those times when you get a craving for something to really sink your teeth into, sink them into Slim Jim's meat snacks. The chewy all-meat sticks that come in six mouth-watering flavors: mild, spicy, pizza, bacon, salami and pepperoni. One bite will have you absolutely howling with delight. **A little less than a meal. A little more than a snack.**



Satisfy your meat tooth.



For those times when you get a craving for something to really sink your teeth into, sink them into Slim Jim's meat snacks. The chewy all-meat sticks that come in mild, spicy, pizza, bacon, pepperoni and salami. Just about every possible flavor you could ever want. Except of course, garlic. **A little less than a meal. A little more than a snack.**



The legendary Jack Davis did these two Mags for this snack food in the 1970s.

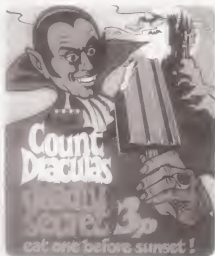


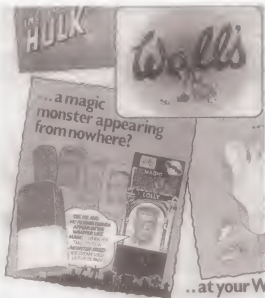
Dr. Who caused an ongoing sensation among science-fiction fans who like a bit of whimsical fantasy in their TV and film watching. These action games came free on the back of Weetabix products in 1977.



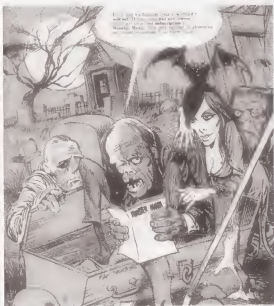
(Above) Wall's sold delicious ice cream all over the U.K. — This is a "Lolly" (our word would be Popsicle) from the 1970s with Dracula as the Pitchman!

(Below) Here's another '70s Wall's ad with Dracula enjoying British ice cream.





(Above) The 1980 "MAGIC MONSTER LOLLY" with Frankenstein (from Wall's) promised that a monster image would suddenly appear when the wrapper was removed!
 (Below) SCREAM magazine began in the mid-1980s in the United Kingdom; and here's a scary ad for it brought to you by Ghostly McNasty, the magazine's Ghost Host.



NAME
 ADDRESS
 CITY STATE



Mort Drucker, one of MAD's all-time best, drew this page for potential subscribers to **MONSTER MANIA** in 1966.

BEWARE THE 13th ISSUE OF..

SCREAM!

It proves
'UNLUCKY FOR SOME'
 a Ghostly Tale to chill your very soul

Dare you discover the
'SEA BEAST' from the
 LIBRARY OF DEATH?

Part 1 of a shocking full-colour
 SEA POSTER - HORRIFIC
 MONSTERS AND CREATURES
 FROM THE DEEP TO HAUNT
 YOU FOR 4 WEEKS!

On sale Monday, 11 June

**DARE YOU READ THIS
 FEARSOME THIRTEENTH ISSUE?**

5...4...3...2...1...Ignition! We have lift off!

EAGLE blasts into the future!

Exciting playroom adventure...
1000 Star Wars...
DINKY TOYS LTD. ENGLAND

FROM
DINKY TOYS LTD. ENGLAND
ON YOUR
TV SCREEN
SOON!

Dinky TOYS
lift off...with Eagle!

Eagle-packed with action features:
- 1000 Star Wars...
- 1000 Star Wars...
- 1000 Star Wars...

SPACE: 1999 saw their Eagle Transporter become a toy In April of 1975.

STAR WARS WATCHES

FOR BOYS & GIRLS!

COMPLETE WITH 1000 STAR WARS GIFT PACK

ONLY **£8-95** inc. VAT & P&P

ON ACCURACY
ON AUTOMATIC
ON PLAIN
ON CALIFORNIA
ON FULLY
ON ADJUSTABLE
ON STRAPS
ON THE
ON 1000
ON 1000

HOW TO ORDER STAR WARS WATCH ORDER COUPON

Please fill in the order coupon and attach 28 days for delivery. If sending cash, please send by registered post only.

Name
Address
Postcode
Telephone

Watches for boys and girls with STAR WARS imagery were available in 1981.

Space, the final frontier

U.S.S. Enterprise Model No. 515
- 1000 Star Wars...
- 1000 Star Wars...
- 1000 Star Wars...

Direct from the exciting TV series STAR TREK Dinky brings you the U.S.S. Enterprise!

Battling its way over rugged terrain

1000 Star Wars...
1000 Star Wars...
1000 Star Wars...

Dinky
DIE CAST TOYS

Dinky Toys, over in England, had their Enterprise model ready in '76 before the first STAR TREK movie!

STAR THE EMPIRE STRIKES BACK WARS

Here's your chance to break down an Empire! Dengar, the most ruthless Bounty Hunter in the Universe!

Outfit the character names of these Star Wars Action Figure packs. Send them together with the completed coupon to one of our Star Wars and packing. And your reward will be a free back in the form of a Bounty Hunter!

BOUNTY HUNTER

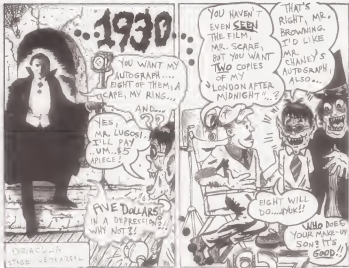
GET DENGAR FREE!

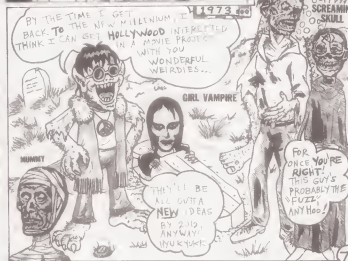
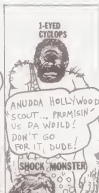
Palitoy

It was Dengar. Not Boba Fett, who was the most dangerous Bounty Hunter in the Universe, according to Palitoy! You could get one free back in May of 1981.

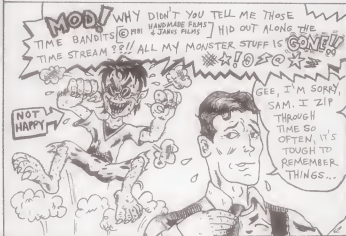








SAM'S HUGE BAGS OF GOOD STUFF ARE QUICKLY EMPTIED AND...



History of THE COSMIC DRIVE-IN Part 1: *THE ORIGIN OF THE COSMIC DRIVE-IN*

by Robert Freese

On June 6, 1933, Richard M. Hollingshead, Jr., opened the first drive-in movie theater in New Jersey. Sixty-eight years later, in June of 2001, the first **COSMIC DRIVE-IN** column (year: 1963) appeared in the pages of **SCARY MONSTERS MAGAZINE** #39.

For a couple of years I had been going to the library and collecting copies of drive-in newspaper ads and assembling them in scrapbooks taking up so much space. But I felt I was collecting a certain kind of history and I had to do something with them.

Finally, the idea to group just the horror ads together and present them as a column that celebrated the lost art of drive-in movie newspaper ads came to me. Hence, **THE ATOMIC DRIVE-IN** was born!

I loved the title "**THE ATOMIC DRIVE-IN**" because it had a really neat nostalgic flavor to it that called to mind giant black and white behemoths and fire spewing, rampaging monsters. I also self-published two little movie review booklets under the banner of 'Atomic Drive-in Publications' (we'll talk more about those later). I gave the booklets to an entrepreneur friend and he loved it too. He loved it so much he decided to name his company Atomic Drive-in Inc. before I could assemble and write my first column! The wind taken out of my sails, I decided to change the name of the column before I sent it off.

With the help of Frances we threw around some other names and hit upon **THE COSMIC DRIVE-IN**. I wasn't as wild about it at first, but the word "*Cosmic*" had a similarly

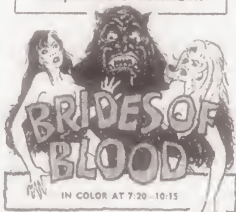


Kittanning, PA 6-27-58

significance than "Atomic." THE COSMIC DRIVE-IN suggested something similar to THE TWILIGHT ZONE, a safe haven for celebrating Monsters, Martians and Madmen, where "The Atomic Drive-In" seemed suited only to celebrate creature features.

Also, "COSMIC" seemed to suggest vast time and space. At THE COSMIC DRIVE-IN with modern technology, we can enjoy the same double and triple features today that people were watching back in 1965. Just pop up some popcorn, grab a couple of sodas and hunker down with DVDs of BRIDES OF BLOOD and THE HORRIBLE DR. HICHOCK and you have now successfully traveled back

Unspeakable TERROR!



FREE! RING SET To Every
Woman Attending This Show

ALSO 3rd HIT AT 2.85



NOW Run MOV.
Open 6:15
Showtime At 7:15
Adm. \$1.00

LOVE MEANS NEVER HAVING TO SAY YOU'RE UGLY



PROBABLY THE MOST TERRIFYING FILM YOU WILL EVER SEE.

PLUS — HORROR THAT NITEMARES ARE MADE OF



PLUS ADDED LATE SHOW



TRIPLE FEATURE THRU SATURDAY

OPEN 7:00

BROW 8:00

RATED OF

UNDER 13 FREE

LA 51 OUTDOOR

THIS TOPS THEM ALL!!

PLEASE DON'T TELL. IF YOU DON'T WANT TO BE SHOWN AND THROWN

What was the hideous thing in the PIT that came to honor her?



GIVE YOURSELF NIGHTMARES FOR A WEEK!

in time!

After submitting the first column, Dennis contacted me saying he was interested in continuing this journey to THE COSMIC DRIVE-IN. With his enthusiastic response and the love and support of Frances, I was off and running.

As I continued to collect ads, I started feeling like a bit of a historian. I succeeded in presenting 25 years of drive-in sci-fi and horror history for Huntsville, Alabama, presenting nearly all the ads that appeared in the local newspaper from 1955 to 1979, the last year for drive-ins in Huntsville. I then went to

SPECIAL ONE SHOW ONLY MONDAY 7:30-10:30 P.M.

FREE — PASSES

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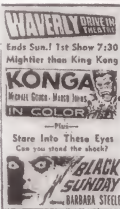
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work with other people who provided ads from Wisconsin, New York, Ohio and Pennsylvania. Now, working with Nostalgic Drive-in Theater Newspaper Ads (check them out on Facebook), I have ads from all over to share.

We'll continue this History of THE COSMIC DRIVE-IN next time with a tribute to the woman who supported me and was always amazed I somehow made a column out of all those stacks of photocopies I brought home from the library with History of the COSMIC DRIVE-IN Part 2: My Dear Frances, Queen of THE

COSMIC DRIVE-IN. Until, then, visit THE COSMIC DRIVE-IN frequently and continue to share your drive-in MONSTER MEMORIES. Please feel free to visit me on Facebook or email me directly at robwhodrippedblood@yahoo.com. See you next time!

SCARY 86! THE OFFICIAL COUNT BEGINS TO 100!

023

MONSTER MEMORIES

A Real Monster Magazine!

I'M JUST BUGGY ABOUT THEM!

by David Albaugh

I hate to say it but I feel bad for the youth of today. The only entertainment they know are video games, movies loaded with CGI effects and weak storylines, and music by artists that need to digitize their voices just to sound good. These childhood memories are not the kind that as adults, they will look back and cherish.

Hollywood has currently run out of original ideas and feels it is easier and more cost-effective to remake so many of the movies, that when I was a kid, were just amazing to behold. The only original movies to be seen these days are actually imported from other countries (and you can bet that if these movies have any success, Hollywood will remake them too).

One of my fondest **MONSTER MEMORIES** as a child of the '70's was every Saturday afternoon watching the **CREATURE DOUBLE FEATURE**. (SEE: The 2011 **SCARY MONSTERS**

YEARBOOK, **MONSTER MEMORIES** #19!) This was pre-cable when watching shows such as this meant roof antennas or rabbit ears. It also meant that viewing my favorite monster movies was dependent on the weather...the clearer the weather, the clearer the signal.

I was always a huge fan of the 1950's monster and science fiction movies. Since I also have a love of entomology (the study of insects), I was also partial to movies such as **TARANTULA** (1955), **THE DEADLY MANTIS** (1957),

THE BLACK SCORPION (1957) and of course the subject of this article, the 1954 giant ant classic **THEM!** Atomic testing and radiation were the themes of many of these movies for the 50's. The radiation would either cause the mutated growth of every day animals, it would re-awaken prehistoric giants, or aliens from other civilizations would visit us to warn of the dangers of atomic testing.

THEM! was released in June of 1954 and takes place in New Mexico.



"THEM!" CAST: JAMES WHITMORE • EDMUND GWENN • IOAN WELDON • JAMES ARNESS
DIRECTED BY: ROBERT ROY POOL
PRODUCED BY: WARNER BROS.

Atomic bomb testings from 1945 have mutated common ants into giants, with appetites to match. The movie opens with a little girl (played by Sandy Descher) wandering alone in the desert. She is found by two policemen (featuring James Whitmore as Police Sergeant Ben Peterson) who are directed to a camper further down the street. Upon arrival they find evidence that something is terribly wrong. Not only is the camper torn to shreds, it is obvious that the camper was pulled out, as opposed to being crushed in. A strange footprint is also

found.

As the story progresses, another location is found, with the same kind of damage as was suffered by the camper. A shotgun is found bent in half and a bloody corpse is found in the



basement of the building. Strange, unidentifiable sounds are also heard. From there, a train car is found with similar damage, that was hauling a huge sugar delivery. As the evidence grows, we are introduced to the scientists. Dr. Harold Medford (played by Edmund Gwenn, who was Kris Kringle in the 1947 version of **MIRACLE ON 34TH**



STREET) and his daughter Pat (played by Joan Weldon) have a good idea of what the menace is but need more proof before revealing what they think.

Upon searching the desert more, not only do they find and kill a giant ant, they find a giant nest as well. It is here we see one of the creepiest scenes of the film. As the scientists hover over the nest in a helicopter, they view an ant bringing out the remains of its last meal...a human ribcage. This ribcage is then



dropped down the side of the giant ant mound to land on a pile of obviously human bones. It is also here where we finally get to see the ants in all of their glory. After dropping cyanide gas into the nest, they explore it to make sure they killed all of the ants only to find that a new queen and receptive male ants had hatched prior to them bombing the nest with cyanide and escaped, which means they must now locate the new nest.

The new nest is soon found after some boys who were playing near the local underground sewer system end up missing. The boys are found alive but so are more of the huge insects. Military forces, as well as the local police, battle the ants with machine guns and flame throwers and are able to eradicate all of the, in some amazing special effects sequences.

I think when this movie was originally released there was no question that the title creatures were giant ants. This movie does a beautiful job though of slowly building the story and tension up until we first see the ants themselves. This is something that was regularly done in the 50's, but usually because the title monster was made on a severely limited budget and looked bad, so onscreen viewings of the monster was also very limited, and usually in the dark. In this case the ants, in my opinion, look amazing and very scary, even by today's standards. The scenes in the ants' nest and in the sewer at the end are very claustrophobic and creepy,



adding to the tension and suspense of the movie.

Something else that I enjoyed about this movie is the characters themselves! There is nice character development and all of the actors and actresses do great in their respective parts. Though Sandy

Descher is only on-screen for a short time during the beginning of the film, she does a wonderful job of playing a little girl in shock. The absolute terror she shows when she snaps out of it is genuine and you really feel bad for her that she had to go through this experience. James Whitmore is fantastic as Police Sergeant Ben Peterson. He takes his job very seriously and is a brave and tough individual and yet when he finds the Ellison girl, his concern for her is also very genuine.

Unfortunately, most monster movie makers of today forget that you need an even blend of character development and monster scenes. It seems like most monster movies have one or the other (like Gareth Edwards' **MONSTERS** and the Japanese film **DEMEKING**, both of which concentrate so much on character development that you rarely see the monsters, even though they look really cool). The point of a monster movie is to have monsters, especially if you are advertising your films as a monster movie. Fans do not want to see a character driven film...yes caring about a character is important but it can be overdone.

Different types of special effects were used in the making of these fun films. **TARANTULA** featured footage of an actual tarantula superimposed over scenes to make it look huge. **THE DEADLY MANTIS** used models and miniature to pull off their effects. **THE BLACK SCORPION** utilized stop motion animation. **THEM!** featured full-scale models that could be operated as giant puppets. The ants in **THEM!** are very realistic in their design and even their movements are scary. These are definitely not a creature you would ever want to come face to face with in real life. Insects are fascinating at times, scary creatures in their design as is and to bring them to larger than life proportions just makes them all the more scary.

I just recently re-watched **THEM!** and was happy to see that



it still held up as well after all these years. While watching it one of my nephews came in to see what I was watching and refused to watch it because it is in black and white. I was then saddened that he then went to watch **STAR WARS EPISODE III: REVENGE OF THE SITH**. These kids just don't know what they're missing!

FOODS OF THE GODS

Submitted for your approval

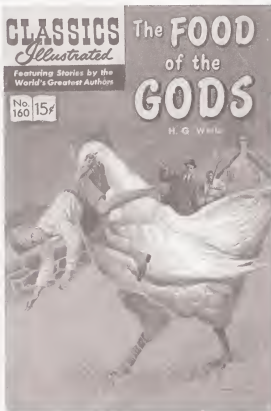
by Mark C Glassy, Ph.D.

Ouring the past 400 generations starting about 10,000 years ago the human population has grown from an estimated five million people to the 7 billion today. This explosive growth represents a 3 orders of magnitude increase. By the end of the 21st Century prognosticators say the human population will be around 9-10 billion people. And since there may not be enough useable land they also say that these 9-10 billion will be the maximum this planet can sustain because of perceived food shortages. Simply put, there will not be enough food available to feed more than 10 billion people. This then brings up issues of food availability, biodiversity, and overpopulation. And with 10 billion people the diversity of food stuffs should vary considerably. As the population increases the availability of productive land will be shrinking due to urbanization and perhaps climate changes placing more demand on increasing food resources. If policy makers would pay closer attention to some of our favorite scary films then maybe they may get some inspiration on how to overcome these potential food shortages.

The best way to preserve food resources is to ensure biodiversity, meaning a broad availability of a large variety of food sources. Maximizing land sharing, increased crop yields, and conservation will all play a role. Agricultural communities are generally aware of this but most of the population is not. At odds with this are those groups who push for more development thereby removing available land to support food growth. Like all things in life there will have to be compromises. A loss of biodiversity will alter the functioning of ecosystems and therefore the ability to sustain the billions of people with the necessary goods and foods important for prosperity.

Many habitats are critical for the proper biodiversity of food stuffs. Natural forests, mixed woodlands, farmlands, etc. are all necessary. Along with the diversity of food stuffs are the habitats of insects and other animals that are critical to proper plant growth because it is these animals that help such things as pollination. For example, many fruit growers are also bee keepers to help insure all their plants are well pollinated.

Overall, approximately 9 million types of animals, plants, protists and fungi inhabit the earth. Globally, there are 500,000 known plant species and man has been able to domesticate only around 100. Of these 100, thirty of these species provide man with 85% of our food and 95% of our protein and calories. 75% of all man's food comes from only 8 cereal species: corn, rice, wheat, oats, barley, sorghum, millet, and rye. Of the 4,500 species of mammals on earth man has domesticated only 16. So, simply stated, 30 plants and 16 mammals will feed earth's many billions. Other food stuffs should be investigated to see if cheaper and healthier calories can be provided. Also, food



stuffs that can grow in harsh environments will be essential as urbanization and habitat reduction of arable land increases. Plants can be genetically engineered to adapt to higher salinity (near salt marshes and mangroves), drier conditions, need fewer nutrients, etc. Also, plants can be genetically engineered for better nitrogen fixation in root nodules which would help insure adequate growth even in extreme environments.

CONSERVATION BIOLOGY

Conservation biology is an interdisciplinary subject composed of science, economics, and natural resource management. Earth's biodiversity is studied with the aim of protecting species, their habitats, and ecosystems from erosion, collapse, and ultimately, extinction. Both plant and animal species are included. For our purposes here we are referring to conservation biology as related to population management including food availability to feed the

masses. Both benign and hostile factors are involved in proper population management. The underlining concept is to maintain biodiversity and therefore a healthy ecology. This comes from some estimates that over the next 50 years up to 50% of all species currently on the planet will disappear and become extinct. This will, of course, contribute to poverty, starvation, and could permanently change the course of evolution so the concern is real. And some of our favorite SF films have known this for some time and have created plots that do indeed address the global issues of overpopulation and ways and means to feed them.

Integral to proper population management are some strategic species necessary to maintain the right environment. The most important species are called "keystone species" and are the central hub of any ecosystem and their loss will collapse the food chain. Next down the line are the indicator species and these are useful for observing the health of an ecosystem (think of a miner's canary used to indicate the safeness of air). Last are called umbrella or flagship species that cover multiple ecosystems and habitats and are therefore good indicators of sensitive areas.

Man's magical 30 plant and 16 animal species are all integral to population management and could be considered keystone species for man's continued survival. Even though there are plenty of backup indicator and flagship species to pick and choose from, if just one of the above species should be taken out of the food chain then much mayhem and global problems will result. Though these are serious and scary issues they are nevertheless, prime targets for some of our favorite scary films.

All this being said there is a tipping point in which, once crossed, catastrophic collapse of ecosystems will be inevitable. It is the small changes in an ecosystem that leads to such collapse and once collapses the recovery is painfully slow and difficult, if at all. Just before crossing this tipping point an ecosystem may become increasingly vulnerable to slight perturbations due to the loss of ecological resilience. Scary indeed.

POPULATION BIOLOGY

Population biology is a blending of other disciplines such as ecology, evolution, genetics, and statistics to provide an overview of how certain populations interact between other organisms and the environment. The overall intent is to understand how populations evolve and how they regulate their size. This impacts on such realities as overcrowding, invasive species, and extinction. Important information is the growth of a given population, the dynamics and interactions of the population (competition, predation, parasitism, and mutualism), food sources to feed the population, and strategies to continue to survive. Key to all this is how the population interacts with the environment. Over time populations will change and evolve to better suit and ensure their continued growth.

To describe all of this in more detail several terms are used to naturally group individual populations. A species population refers to all individuals of a given species. Metapopulation refers to a set of spatially distinct populations among which there may be some migration. A population is a group of individuals that is demographically, genetically, and spatially distinct from other groups. An aggregation is a spatially clustered group of individuals. A deme is a group of individuals



known as exponential growth. Exponential growth is explosive population growth in which the total number of potentially reproducing organisms increases with each generation. However, populations of organisms will not increase in size forever. Eventually, limitations on food, water, and other resources will cause the population to stop growing. When a population arrives at the point where its size remains stable, it has reached the carrying capacity of the environment. The carrying capacity is the greatest number of individuals a given environment sustain. Competition for resources among members of the population (intra species competition) places limits on population size. Competition for resources among members of two or more different species (inter species competition) also affect population size.

Human overpopulation is a term that means people's overall numbers exceeds the carrying capacity of their environment or habitat they live in. In simple terms this often refers to the relationship between humans and their environment (read: Earth). In some cases smaller geographical areas of even countries are referred to so the meaning is flexible. Overpopulation results from an increase in births and/or a decline in mortality rates, excessive immigrations, an unstable ecology (such as those who live in extreme environments of cold or heat), and a depletion of available resources. As such, it is possible for sparsely populated areas to actually be overpopulated if the area is unable to sustain life.

Since the Black Death of the Middle Ages (around 1400 A.D.) the population of earth has been continuously growing at an accelerated rate. The most significant increase has been in the last 50 years primarily due to medical advancements and increases in agricultural productivity. Though the population continues to grow the rate of growth has been declining since the 1980s. Currently, there are around 7 billion humans on the planet. Estimates place the carrying capacity of earth to be somewhere between 4 to 16 billion people so depending on which estimates are used human overpopulation may already

that are more genetically similar to each other than to other individuals. A local population is a group of individuals in a delimited area smaller than the geographic range of the species. A subpopulation is an arbitrary subset of individuals from within a given population. Many of our favorite scary films can be placed in these categories.

Under ideal conditions (sufficient food, water, and space) populations of any given species grow rapidly and follow a pattern

have occurred. Somewhere between the years 2040 and 2050 the population is expected to be around 8-10 billion people.

HOW DOES A CELL KNOW ITS SIZE?

In many of the plots of our favorite scary films, animals are seemingly shrunk (shrinkology) or increased in size. One interpretation of this is that our body's cells themselves are either individually shrunk or increased in size to make the animal smaller or larger. This is physically impossible. By and large all cell types more or less stick to a fairly narrow range of sizes irrespective of being either animal, plant, or other. A sperm cell is dwarfed by egg cells and both are tiny compared to some nerve cells that can be up to a meter in length but even so the range of these divergent cell types among themselves are fairly uniform and consistent. So, if we wanted to either make larger or smaller versions of the same cell type the difficulty could be quite challenging. However, if you simply wanted to make either more (to make larger animals) or less (to make smaller animals) of the same cell types, or even the entire animal for that matter, then an adjustment of hormone levels and nutrient access is all that is really necessary. Burning more calories than taken in each day will result in a smaller animal (read: weigh less). As such, this is a reduction of overall size, meaning a reduction in the total number of cells, and not a reduction of each cell itself. Cell size is constant though the numbers of each cell type can vary considerably. Skin cells are essentially the same size though an elephant would certainly have many more than, say, a mouse.

RESOURCES FOR ALL

No species (or organism) lives in a vacuum. Each species is dependent upon many other species for survival. With humans at the top of the food chain means all those species below us are important for survival. Each species contributes to the bigger picture. With so many humans, especially during the last century or two, concerns have been raised that the planet may not be able to sustain this many people in a meaningful way. As a result of so many of us this naturally puts an increased demand on resources such as fresh water and food. Also as a result, many environmental problems such as global warming and pollution are increasing. This also places a strain on the environment that makes everyone suffer. There is starvation and malnutrition in some areas and the consumption of fossil fuels is increasing faster than the rate of regenerating them. What this all suggests is ultimately a decrease in living conditions and the United Nations blames much of this on the waste and over consumption by wealthier nations.

To limit overpopulation some legal measures have been taken (such as China's one child per family policy) as well as increasing social awareness in educating people about family planning, access to birth control, and settlement in less populated areas. With overpopulation and the resulting physical effects of this then, perhaps unfortunately, governments will step in as in China's case and attempt to apply limits.

Some of our favorite scary SF films have addressed the need for more efficient food production and population control, though not all of them best suited for the future of mankind. Some of these film plots to increase food stuffs and deal with overpopulation are just downright scary. So, in the world of SF we know there are options above and beyond those found in boring reality. In some of our favorite SF films we have

choices. We can make animals smaller so they eat less and therefore have more to go around. We can make food larger so there is more to feed normal sized people. We can make food plentiful, though the same size (more efficient farming). And, according to some SF films, we can also miniaturize humans and/or increase size of foods (do both?). The best of all worlds would be perhaps to have Lilliput-sized people with Brobdingnagian-sized food.

To achieve all this a number of interesting plots have populated our favorite films. There is radiation induced gigantism, hormonal induced gigantism, and genetic engineering for gigantism. Yes, quality and quantity. Increase the quality by engineering in more nutrients (such as vitamins) and increase the quantity by either making them bigger or more plentiful (or both).

MAKING SMALLER: THE SCIENCE OF SHRINKOLOGY

THE DEVIL DOLL (1936)

Lavond (Lionel Barrymore), an escaped convict who was unjustly accused, seeks revenge on the three partners who swindled him and set him up. Lavond happens upon a scientist, Marcel, who has developed a method for making miniature animals and people in an attempt to solve an overpopulation problem. Lavond and the scientist's wife, Malita, enact a revenge plot involving miniature humans and end up poisoning two of the partners. The third partner confesses thereby clearing Lavond's name.

The motivation of Marcel the scientist is honorable with humanitarian concerns. However, as with many SF films, out of high aspirations and lofty goals are sown the seeds of mayhem. As Marcel explains to Lavond, "Millions of years ago the creatures that roamed this world were gigantic. As they multiplied, the earth could no longer produce enough food [note: not true]. Think of it, Lavond, every living creature reduced to 1/6th its size, 1/6th its physical need. Food for six times all of us. Lavond, you know that all matter is composed of atoms and all atoms are made of electrons. Well, I've found a way to reduce all atoms in a body simultaneously to any desired degree and still maintain life..." All in all, quite a remarkable achievement that can only happen in an SF film.

Marcel wants to shrink everything to 1/6th its natural size so therefore a six foot tall man would be shrunk down to one foot high. Well, if he can go "to any desired degree," then why not 1/12th or 1/24th? This would just make even more food available for earth's population. But what about machinery? Will that also have to be reduced? Even at 1/6th scale then how would a foot tall man operate a car or for that matter work (gigantic) farm machinery necessary to till the soil, harvest full sized corn or make canned fruit to feed all those small people?

GREATER THAN "THE UNHOLY THREE!"



How about a 1/6th scale man handing the recoil of a full sized rifle? Also, tools will have to be reduced to 1/6th size to be useful for miniaturized people. If Marcel's invention can not do this then how will such miniature modifications to machinery and tools be done? Also, what would happen if a normal sized raindrop (or golf ball-sized hail) hit a 1/6th scale person? Tornadoes?...forget about it!

To feed all these 1/6th scale people with normal sized food would require some people to stay normal sized to deal with all the logistics of growing and distributing food to everyone. And who gets to be Brobdingnagian to all those Lilliputs? The realities of dealing with all this are scary indeed.

To prove that his inventions works Marcel reduced some animals to a smaller scale. First was an 'inactive' dog that was reanimated followed by several more different dog species. To demonstrate the reduced need for food Marcel gave just a few crumbs of bread to feed this group of miniaturized dogs. Marcel also reanimated a horse with his device showing its all around utility for any animal.

Marcel and his wife, Mailita, have a servant girl who is somewhat dimwitted. Marcel theorized that by miniaturizing the dimwitted girl her thoughts would also be compacted and therefore more like a normal person. (Using this same logic then an intelligent person, reduced to 1/6th size, would therefore become a super genius!) After miniaturizing her the girl did display normal mental responses that seemed to support Marcel's theories. In SF films one can easily prove one's theories. With all these miniature people then everyone can live in dollhouses.

desert causing the usual mayhem. The tarantula, now up to 100 feet high is finally destroyed by Air Force napalm in a fiery finale.

In his lab out in the Arizona desert, Prof. Deemer is researching a nutrient that can help the food demands of overpopulation. The synthetic nutrient, "3Y" makes rats, rabbits, guinea pigs, and a tarantula larger, but unfortunately gives humans acromegaly. As an example of how well 3Y works, after a single injection a baby rat doubled in size in a few hours. A white rat was seen that had three injections of 3Y and at 12 days old was around 2.5 feet long. A guinea pig, also given three injections of 3Y, though at different intervals than the rat, was around 3-3.5 feet long at 13 days old. A rabbit



reached full-grown maturity after 6 days (two injections?). The tarantula was given 6 injections (where do you give an injection in a tarantula?) and on the 20th day was around 4 feet long. After the tarantula escaped he did not receive any more injections of 3Y yet he continued to grow suggesting the synthetic nutrient induced permanent growth changes. It should be noted that the same synthetic, 3Y, worked across various phylum, animals and insects, so there must be a common growth mechanism involved.



Stephanie "Steve" Clayton (Mara Corday), was doing graduate work in biology and wrote a paper titled, "Nutritional aspects of expanding populations" that eventually brought her to Deemer's lab to spend the summer as she says, "a lab technician, cook, student, the works." The title of her paper is intriguing and very forward thinking for 1955. Expanding populations, irrespective

MAKING LARGER ANIMALS TARANTULA (1955)

Chief scientist, Professor Gerald Deemer (Leo G. Carroll), is working on a synthetic growth hormone serum and uses it on several species, including a tarantula, to make them gigantic. An assistant purposely injects the serum into the good professor who, as a result, gets accelerated acromegaly and eventually dies of the disease. Through a lab accident the tarantula escapes and roams the Arizona



of the species, would have different nutritional demands as the numbers increased. However, it is the (keystone?) species that would be key to such a discussion. Stating the obvious, expanding populations of tarantulas would have entirely different "nutritional aspects" than expanding populations of people.

In describing his work and the nutrient, Deemer says, it's a "completely non-organic food concentrate [note: perhaps the first "energy drink"?]. Medicine has lengthened the life span of people. We live longer, but the food supply remains very static. The world population is increasing at the rate of 25 million per year [actually, much more than that]. An overcrowded world. That means not enough to eat. The disease of hunger, like most diseases, well, it spreads. There are 2 billion people in the world today. In 1975 there'll be 3 billion. In the year 2000 there will be 3 billion, 625 million. The world may not be able to produce enough food to feed all these people. Now perhaps you understand what an inexpensive nutrient would mean." Dr. Hastings (John Agar) then says, "How many of us look that far into the future?" Deemer responds with, "Our business is the future. No man can do it on his own, of course. You don't pull it out of your hat like a magician's rabbit. Well, you build on what hundreds of others have done before you." Needless to say, Deemer's population predictions were quite wrong.

In further describing the nutrient, Deemer says, "It is one thing to develop a formula on paper and another to make it work. So

far we've found an almost consistent instability in the material. One batch of nutrient varies sharply from the next." The FDA would find such comments very discouraging and request many more studies to remove "instability in the material." One possible clue to this instability is the use of fictitious "ammoniac" which Deemer says is a radioactive isotope that "binds and triggers" the nutrient. Not sure what this means so it could mean anything. Just so you know "binding and triggering" are common biological responses. For example, the hormone insulin binds to its receptor that subsequently triggers the use of glucose so, according to Deemer, some sort of radioactive isotope binds to a component in 3Y that triggers a biological response that causes extreme growth in the species tested.

Two people were injected with 3Y, Deemer's assistant and Deemer himself. As a result they each got the disease, acromegaly, which is a completely different response from that seen in the other species, though all are growth hormone related. It appears that 3Y enhances growth on many species, such as rodents, rabbits, and tarantulas in a uniform way but does not work in a uniform way with humans since acromegaly results. Acromegaly is a rare disease that happens when the anterior pituitary gland produces excess growth hormone. For most people growth hormone production stops when adulthood is reached but in those with acromegaly growth hormone continues. As a result of excessive growth hormone production severe disfigurement, often with complicating conditions, results. This disease most commonly affects adults in middle age when growth hormone production has mostly stopped. Acromegaly is a slow progressive disease, often years in the making, and difficult to diagnose in the early stages since changes in external features, especially the face are slow to be noticeable. (In this respect Dr. Hastings was correct in challenging Prof. Deemer's claim that his assistant died of acromegaly in just a few days. Acromegaly takes years to develop and not a few days.) Acromegaly only affects some bones and not all so some bones grow out of proportion more than others. Typically, the cheekbones expand, the forehead bulges and overlying skin is thickened (sometimes a heavy brow ridge is prominent, called frontal bossing), and the jaw is enlarged. [A good example of this in the world of scary cinema is actor Rondo "the Creeper" Hatton, who was afflicted with acromegaly in real life. The bones of his hands, jaw, brown, and hip continued to grow out of proportion to his other bones. The Rondo Awards are named after Mr. Hatton.]

For Deemer to make edible animals larger to feed more people these animals would need copious amounts of the 3Y nutrient. All of the animal treatments would involve injecting 3Y with a syringe needle so those costs and logistics must be added, as Steve says, "it's (3Y) kept animal alive who have been fed nothing else." Though Deemer called 3Y an "inexpensive nutrient" its global costs could be significant. Since it appears to give humans acromegaly then its use and distribution would be carefully controlled. Since it is unstable then its shelf life is unknown and samples may be active for only a short period of time limiting its usefulness and therefore increasing the costs.



MAKING LARGER FOOD

THE BEGINNING OF THE END (1957)

When locust ingest radiation contaminated food these insects mutate and grow to 8 feet tall and larger. The locusts devour everything available and invade Chicago looking for more food. Through the use of sound a scientist was able to drive the locusts into Lake Michigan thereby drowning them.

This film is another good example of the mantra in SF cinema, 'the path to hell is paved with good intentions.' At the U.S. Department of Agriculture, Illinois Experimental Station, entomologist Ed Wainright (Peter Graves) is growing large tomatoes (about 2' radius) and strawberries (about 10" in radius). At the core of this is the use of radiation-induced mutations to cause gigantism. Wainright is using radioactivity as a way to mutate certain plants to make them grow larger with the goal of more food to feed the ever growing population. In following a lead a reporter, Audrey Aims (Peggy Castle), asks the editor-in-chief of the National Wire Service if anyone in the are is using radioactivity and he said, "The only people who have been playing around with radioactivity in your vicinity is the U.S. Department of Agriculture." Reporter Aims says, "Radiation of some sort might have caused the destruction



out there" (referring to the town, Ludlow, IL; population 150, all completely missing, not even bones are left. The implication is some sort of radiation explosion.). Wainright, when showing two large lead pigs containing radioactive samples (probably low level α C or α H) to Aims, says, "isotopes aren't explosive" (correct). As shown, the radioactive material, properly stored in lead pigs in a lead lined container, appears to be of small quantity and not particularly



dangerous.

In referring to the large tomatoes and strawberries Aims says, "Can you eat them?" Wainright responds, "No, not yet, but we hope to develop one day a hybrid that can be eaten." This suggests some sort of toxin or mutagen was in the plant making it unsafe for consumption. Perhaps the radioactive atoms in the plant food were incorporated into the plant tissues thereby making them unsuitable for eating. Wainright continues with, "to most of the public these giants are freaks of nature with no practical value." Aims then says, "How do they get so big?" Wainright responds with, "Well, radiation causes photosynthesis (no!), that is the growing process, to continue night and day. The radioactive isotopes act as sort of an artificial sun. A sun that never sets." The implication is that the action of radioactivity is such that it provides enough useable energy to continue to power plant growth even at night. Receiving sunlight energy 24/7 would not improve the efficiency of photosynthesis nor would it make plants grow larger. Further discussing the large fruit Wainright says, "This we hope is the future of the American farmer and, for that matter, all farmers everywhere." Pragmatically, what would be the shelf life of such large foods?

When referring to his assistant Wainright says, He's a deaf mute. Working with radiation can be dangerous. An accident last year cost him his speech and his hearing." The unstated implication is radiation was somehow responsible for his loss of senses. It is difficult to imagine what sort of radiation-induced accident would be necessary to cause someone to loose both speech and hearing. If such a dose of radiation was





responsible for this then other parts of his body would have been affected too. To actually lose both speech and hearing his head and neck area would have received a significant dose of radiation (as well as his brain, eyes, blood vessels, nerves, bones, and other tissues).

When observing his assistant tilling some soil of a potted plant Wainright says, "That's a plant food of essential minerals. Keeps the plants from burning themselves up. They have to be fed constantly. Actually, the fruit would grow much larger if we didn't limit the stimulation." This is counter to his earlier statement that "radioactive isotopes act as...a sun that never sets." With a 24/7 sun that never sets then why limit the stimulation with a special plant food?

Aims says to Wainright, "You're a scientist. You think in terms of cause and effect. You may see something that the sheriff missed" (in reference to the destroyed town of Ludlow). This is an interesting statement and one that is at the core of any real scientist. Cause and effect are based on known biological, chemical, and physical principles and do indeed require different thinking skills. The sheriff would use a different skill set, one seemingly based on life's experiences and more pragmatic than a scientist. A scientist and a sheriff would see things from different perspectives so both would be important.

When Aims asked Wainright, an entomologist, why he is working with plants, he responds with, "The existence and development of plants and insects are very closely related. They're highly dependent on one another. As a plain matter of fact one couldn't live without the other." All quite true. In a



robust ecological environment many divergent species are all interdependent upon one another and, indeed, one couldn't live without the other. This is the core of biodiversity.

The killer locusts are "8 feet tall, some even bigger." As Wainright explains, "Some locusts must have gotten into the lab and they ate some of the plants and the radioactive plant food. Their cell division accelerated immediately. That is, they started to grow abnormally fast. They had to have a constant food supply to sustain this growth. So a couple of months ago they wandered into the grain elevator out of town (Ludlow). When they grew to this giant size they pushed their way out." Later, Wainright says, "the giant's wings fail to develop. They can't fly." (Earlier, Wainright said that snails, beetles, and grasshoppers, were invading them on a constant basis. Did these insects also eat the radioactive plants and plant food? If so, then did they grow to large size?) Also, Wainright stated earlier that the plant food worked by having radiation constantly stimulate photosynthesis, which is OK for plants, but locusts do not have nor use photosynthesis (they are *not* plants!), so how this worked specifically on locusts is a mystery. Even so, this film is great SF fun.

LOWER METABOLISM AND INCREASE LIFE SPAN

THE KILLER SHREWS (1959)

This film is another example of how the path to hell is paved with good intentions. On a remote island, the chief scientist, Dr. Craigis, is trying to create a model to investigate and understand overpopulation. A group of people are trapped on the island by a hurricane. For his research, Craigis' goal is to make people twice as small to help prevent overpopulation. His model animal to prove his theories is the shrew (*Sorex soricidae*) and unfortunately as the giant shrews he created run out of small animals to eat they attack the trapped humans.

Shrews are small mole-like mammals that have a long sharp snout, spike-like teeth, have voracious appetites, and unusually high metabolic rates. As Captain Thorn Sherman (James Best) says, "looks like a rat, smells like a skunk." Shrews must eat 80-90% of their body weight every day (in the film, Craigis incorrectly says, "they must eat three times their own weight every 24 hours"). It should be noted that shrews have poisonous saliva and their bite can be fatal to humans. Bitten humans can die of hemotoxic syndrome from shrew saliva.

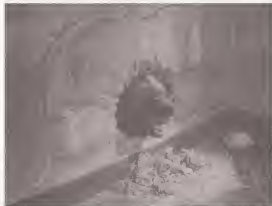
As Craigis explains, "Think what would happen if you could isolate and identify the inheritant factor in each gene." (It could mean the eradication of many diseases. Also, for you purists, since each gene is its own inheritant factor that sentence is technically incorrect. The gene is the inheritant factor and the inheritant factor is the gene so you can not isolate one from the other since they are both one and the same...a rose is a rose by another name...) Craigis then adds, "Generally, among mammals, the smaller the size the higher the metabolism and





the shorter the lifespan (true). I'm attempting to decrease the size by maintaining a low metabolism and result in a longer lifespan." By genetically mutating a slower metabolism Craigis reasoned (incorrectly) that the organism would therefore grow slower without being more sluggish. To prove all this Craigis is using the shrew as his model. (We never see the vivarium where all their animals are kept and maintained.) When asked for what reason Craigis responds with, "Overpopulation. Not a problem now but it will be in time. If we were half as big as we are now we could live twice as long on our natural resources." Interesting logic. If true then dwarves and other small people should be able to live twice as long as fully grown adults. There is more to longevity than simply altered or slower metabolism. This is the stuff of science fiction. A common fallacy in SF cinema is making an extrapolation in which everything is linear. In the real world this is not the case. (It would be a good idea to have Craigis compare his notes with scientist Marcel [from *THE DEVIL DOLL*; see above] since they both have the same goal.)

In the film it was mentioned there are 200-300 giant shrews, each weighing between 50-100 lbs, on the island. Craigis says, "they were the size of buckshot when they were born but their rate of growth was abnormal and they continued to grow...they are mutants that inherited all the negative characteristics of their breed. Somehow they managed to escape..." They were doing selective breeding of the shrews and only in SF films can such good deeds be punished. The reason the shrews got so big is due to mutations. As Craigis says, "Any unusual experiment can produce unusual results." The unusual experiment was selective mutational breeding and the unusual results were the creation of giant shrews.



Dr. Bradford Blaine, a geneticist, says "Very soon, right here in this island, there's going to be a miniature reproduction of an overpopulated world. And you'll see the importance of what we're working to avoid." (What happened is the complete opposite of what they were trying to achieve. The path to hell...)

As the survivors are leaving the island Craigis says, "In 24 hours there'll be one shrew left on the island and he will die of starvation. An excellent example of overpopulation." And a good example of survival of the fittest.

RECYCLING FOOD STUFFS

SOYLENT GREEN (1973)

This film is based on Harry Harrison's novel, "Make Room, Make Room." The tagline of the film is, "Tuesday is Soylent Green Day." In the year 2022 (just a scant 9 years away) the Earth is overpopulated, New York City has 40 million people, and its natural resources, such as meats, vegetables and fruits, have been depleted. Water is rationed and fresh food is virtually nonexistent. Strawberries cost \$150 a jar. Food for the population is now provided by Soylent Industries. A director of Soylent was murdered and the investigation showed corruption and the distributing fact that (spoiler alert) "soylent green is people!"

Key elements of this film are overpopulation, the problems that causes, and ways to feed the masses. The stated overpopulation has brought about all sorts of ecological disasters. As mentioned in the film, in New York there is a "heat wave all year long" and that "greenhouse—everything burning up." Sounds like global warming. With the billions of people in the world of Soylent Green then overpopulation issues would be a day-to-day problem, if not an hour-to-hour problem. The carrying capacity of Earth has been exceeded and competition for resources is an extreme. With all these



people then many would be dying on a daily basis, most likely not from old age but, rather, from some problem associated with the overpopulation issues. In deciding what to do with the bodies Soyient Industries uses their expertise in food processing. After all, as it was explained in the film, Simonson (Joseph Cotton); the assassinated director of Soyient Industries) started in business in freeze drying for commercial food processing and as such he knew the technology to process "food" to make freeze dried soyient wafers. While commenting on the Soyient products, Sol Roth (Edgar G. Robinson, in his last film role), said that, while they may be nutritious, they are, "tasteless, odorless crud." (I wonder what they taste like with ketchup?)

In the film there are versions of Soyient and these can be either Soyient red, yellow, or, the more nutritious, Soyient Green, supposedly made from ocean vegetation (plankton) and is in the form of green wafers. Soyient Red and Soyient Yellow wafers are "high energy vegetable concentrates." Soyient yellow is made of "genuine soy bean." At an open market Soyient crumbs were also being sold. I always thought of their synthetic food as "CHON" (carbon, hydrogen, oxygen, and nitrogen, the main basic four atoms that make up the bulk of earth's life forms). Without giving too much away Soyient Green is nothing more than recycled human parts. According to the film's plot, the plankton in the oceans has been depleted (collapsing an ecosystem, probably through accumulated small perturbations) so Soyient Industries decided to recycle dead humans and use this processed food to feed the overpopulation. When there wasn't enough food to feed the masses the people rioted and the "people scoopers" were called in to dispose of the people.

To process their "food" Soyient Industries took the deceased human bodies to a waste disposal unit outside the city, away from the prying eyes of the masses. When Roth asked, "Why make Soyient Green?" The Exchange Leader (Celia Lovsky,



she also played T'Pol from the original STAR TREK TV series episode, "Amok Time") responds, "It's easier. I think 'expedient' is the word." Apparently, it is easier to process human bodies than it is to repair ecosystems, not to mention the profit margins in human recycling compared to the lower profits of overhauling complicated ecosystems.

To help explain all of this, Thorn (Charlton Heston) says, "The ocean's dying, plankton's dying. Soyient Green is made out of people. They're making food out of the people. The next thing you know they'll be breeding us like cattle...for food...Soyient Green is people!" That more or less sums it all up.

MAKING EVERYTHING BIG

FOOD OF THE GODS (1976)

This film is based on the H.G. Wells story of the same name. A farmer and his wife discover a natural creamy material oozing out of a rock formation on their property located on a remote island in British Columbia and feed it to their chickens who grow to gigantic proportions. Soon rats, worms, and wasps eat the food and also grow to gigantic sizes. A nearby dam was blown up flooding the area and drowning the rats who could not swim because of their size and weight. The food was seen going downstream, consumed by cows, and ended up in school children's milk drinks.

This ooze, when mixed with some grain, and eaten by newborn animals causes them to grow to fantastic sizes. In the film four diverse species grew to large size: two foot long wasps (insects), 18 inch long grub worms (classified as an annelid, which are organisms with a segmented body; however, though Mrs. Skinner (Ida Lupino) called them "worms" they looked more like caterpillars because of their two sets of legs, those on the front section and those at the rear section (worms do not have legs like that. Also, worms do not have frontal eyes.), 6 foot tall chickens (birds; both roosters and hens), and sheep-sized rats (mammals). So the **FOOD OF THE GODS** ingredient(s) was common enough to affect insects, annelids, birds, and mammals. Quite a potent concoction by Mother Nature to affect quite a divergent group of animals.

The FOTG itself looked like an off-white creamy substance seen oozing from a rock cropping. It should be noted that nearby plants (and probably some other insects and animals) did not grow when exposed to FOTG. This suggests that FOTG needs some sort of catalyst to activate the main ingredient(s) to make it work in creating larger organisms. Mrs. Skinner noted this and said FOTG only worked when it was mixed with chicken feed. She says, "the chickens wouldn't touch none of it unless we mix it with a meal and the bran." According to Mrs. Skinner the chicken-feed FOTG mix





affected "only the baby chicks. Nothing seemed to affect the grown ones." Morgan (Marjoe Gortner) then asks, "Nothing happened to the full grown chickens?" Mrs. Skinner replies, "They didn't grow none." Morgan asks, "How large do you think those rats will grow if they've gotten into that food of yours?" The answer to that question came quickly.

As noted, in addition to the chickens, worms also ate the FOTG and feed mix as well as rats and wasps. Since only young chicks who ate FOTG grew to giant size and not adult chickens this theory must also apply to the rats, worms, and wasps in which the food only affects the young and not the adult forms. This would not be a particular issue since the gestation and breeding times of these species is relatively short so there would be plenty of young ones around to eat the food.

In another example of the linear extrapolation of life seen in many SF films the giants wasps made an equally giant nest (we only saw one but there could have been more). Its weight must have put a strain on the small tether holding it to a small branch. Also, there were so many giant rats everywhere that this begs the question of what did they eat to achieve such sizes? Their voracious appetites must have been like the **KILLER SHREWS** and there must have been significant competition for food. With so many rats they probably eliminated all edible life forms on that remote island and would have destroyed the island's ecology and population dynamics.

Unscrupulous Bensington (Ralph Meeker) says to his wife, Lorna (a "lady" bacteriologist), that FOTG will be his "contribution to the world...starving people? To feed them all with big chickens, and giant cows and sheep and ducks and fish and you name it." Lorna then pragmatically asks, "Sounds good but wouldn't bigger creatures have larger appetites?" Bensington replies with, "Convert it (FOTG) to plant food to feed all the big animals with big plants...to feed all the hungry people in the world." In other

words, make everything big. Well, why not?

At the end of the film we see a couple of jars of FOTG get washed down a small creek and into a stream where cows are drinking the water. We then see the cows being milked and this milk ends up in small containers that makes their way into a school lunchroom where the children are seen drinking it. The implication is that the kids will drink the stuff and perhaps grow into Glenn Manning-sized Amazing Colossal Children. The problem with this scenario is that the active ingredients of FOTG will first be diluted in water (perhaps significantly so), then the diluted FOTG will be consumed by cows that passes completely through their digestive systems, unchanged (!), and is subsequently excreted in their milk. This milk is then pasteurized (read "sterilized") and bottled. The assumption is during this entire process the active ingredients of FOTG remain unchanged. A mighty tall order. Maybe this process could have created a super-activated form of FOTG that could have withstood all the processing involved (like mad cow disease in which the virus makes it intact through all the meat processing steps and is subsequently consumed by man).

It is tempting to wonder what would happen if someone reduced by Marcel's invention in **THE DEVIL DOLL** ate some of Mrs. Skinner's **FOOD OF THE GODS** food? Would that person then grow back to normal size? One can easily foresee a situation where people live a 1/6th scale existence to save on all aspects of life but then eat some FOTG, grow to normal size, and then go on vacations, operate machinery (conspirators like being drafted?), etc. and when done revert back to 1/6th scale. An amusing scenario.

SUMMARY

The films discussed here cover a span of 40 years, almost two generations of time. Even so, the essential elements of dealing with the human population and natural resources are common themes irrespective of when they were filmed. Our **FOODS OF THE GODS** are really nothing more than a cocktail of hormones that influence growth genes; some make foods bigger, some make humans smaller, and some make humans bigger. Some of these changes are transient and some are permanent. How the hormones were overproduced, either by rays, radioactivity, or recycled nutrients just shows that in some of our favorite SF films many processes can 'trigger' our body's ability to produce and secrete many hormones that affect our physiology and overall growth. And some may even make species grow to fantastic proportions. Also, don't forget, if we're twice as small then maybe we could live twice as long. Or, according to Marcel, using this logic, if we were 1/6th our size then we could live 6 times as long! And, if our food was gigantic, as made by Dr. Wainwright, then our supplies would be plentiful for everyone and starvation would be history. Ah, yes, the wonderful world of SF cinema where any and everything can happen.

Thank you for reading. It's back to the lab for me. Stay healthy and eat right.



KAIJU KORNER

DISSECTS DEATH KAPPA

by Mike Bogue

Last time, Kount Kaiju-san brought up the possibility that the traditional Japanese monster movie is as moribund as the Hollywood Western. Yet unlike cinematic oaters, the kaiju eiga hasn't ridden off into the sunset—yet. But it has ridden into the territory of tongue-in-cheek.

Speaking of same, 2010's **DEATH KAPPA** is one of the newer so-called kaiju eiga that self-consciously masquerades as a comedy, albeit one with few (if any) laughs. In this sense, it reminds me of those movies that are made to be deliberately bad—such as **ATTACK OF THE KILLER TOMATOES**—but wind up nearly unwatchable as pseudo so-bad-they're-good satires instead.

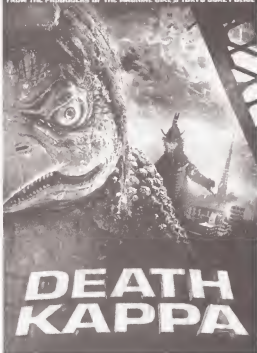
However, just like **BIG MAN JAPAN**, **DEATH KAPPA** includes material obviously not suitable for young kids, such as Kappa's dismemberment and beheading of reckless youth, if not to mention the kinky sex overtones of the crazed female scientist who kisses her dead grandfather's mummified remains on the mouth (or perhaps more accurately, on the skull). So just who was this movie made for? Apparently, for a Japanese adult public who looks upon the kaiju eiga of the 1950's, 1960's and 1970's as suitable only for send-up.

To be sure, **DEATH KAPPA** doesn't seem to hate the genre it lampoons. In fact, most of the satire—such as crowds of kids appearing out of nowhere to bid Kappa a cheerful good-bye—is

good natured. In terms of special effects, **DEATH KAPPA** goes to special lengths to make its miniatures look as obvious as possible, especially their military models. For example, we see wobbly helicopters and jets on intentionally visible wires, as well as toy tanks that constantly betray their artifice. The city miniatures aren't much better—you assume the model-makers were told, "No! Too detailed! Make the buildings as undetailed and unrealistic as possible!!!"

Now some of the miniatures do fondly recall Showa Series movies of the past. For example, models of military vehicles driving out of a cave clearly echo a similar scene in 1965's **MONSTER ZERO**. But for the most part, the military hardware, like the rest of the visuals, falls flat (you have to

FROM THE PRODUCERS OF THE MACHINE GUN, 3 TOKYO GORE POLICE



DEATH KAPPA



wonder if part of the inspiration to film deliberately bad SPFX was financial in nature).

Also, the cowardly troops don't seem funny—just insufferable. We hear several of them yell out for "Mommy," and of course after watching this disastrous dud, you the viewer may be yelling out for your own

Mommy!

As for the monsters, Kappa simply looks ridiculous, as it was intended to, and his monster opponent, Hangyolas, resembles a cross between Titanosaurus and Yongary. The campy combat between Kappa and Hangyolas recalls the occasional "kaiju comedies" of plenty of Showa Series monster battles, and fans of monster humor are apt to love this movie. As for the rest of us, well...

In terms of story, the movie is a curious hodgepodge of disparate elements. The first ten minutes imply this might be a serious movie, as we see the heroine's grandmother killed by a car driven recklessly by young people who callously flee the scene. The grandmother's dying wish to the heroine is that she take care of the legendary kappa, which she does, discovering among other things, that yes, *Kyoko*, there really is a Kappa.

Dancing with abandon, Kappa grooves to the heroine's lighter-than-air pop songs. (which make the Archies sound like Led Zeppelin). The heroine and friends merrily dance with Kappa as well, and you almost expect Barney the Dinosaur to skip into the scene at any moment. So where does the movie go from here? Definitely not into Barney territory.

In no time, the heroine finds herself imprisoned by a raving mad female scientist who laughs hysterically as she wheels her grandfather's mummified corpse about the lab. Crazy Scientist is carrying on the bizarre experiments of her grandfather in which Kappa and human are merged together to create monstrous hybrids. But that's not all—the frothing-at-the-mouth scientist is working in tandem with radical nationalist who inescapably remind one of Nazis. But just as the wacko villainess is in the process of turning the hapless heroine into another hybrid, Kappa arrives and saves the day—sort of. However, Crazy Scientist presses a button to detonate an atomic bomb. A colorful (but of course unconvincing) explosion follows.

Next, seemingly out of nowhere, the monster Hangyolas appears in a Japanese city and begins rampaging. (Apparently we're supposed to surmise that the atomic explosion created Hangyolas somehow, perhaps by mutating one or all of the hybrids—or then again, maybe this is an example of "deliberately" sloppy scripting.)

From this point on, the movie revels in intentionally campy special effects and staging, if not to mention spoofing every kaiju eiga cliché imaginable. Occasionally, something genuinely humorous happens, such as a news crew filming Hangyolas' rampage that clearly recalls the scene in the original **GODZILLA** in which Godzilla approaches the transmission tower on which a dauntless news crew continues



to report until their demise. In **DEATH KAPPA**, Hangyolas sets the news crew ablaze, and medium shots of the screaming reporter show an obviously miniature plastic figure moving up and down as it melts. Another clever scene involves a helicopter ferrying a giant cucumber to an exhausted Kappa (for Kappa, cucumbers are what spinach is to Popeye, or lighting is to Toho Kong).

So is **DEATH KAPPA** worth a look? I confess to watching the movie a second time before writing this review. The first time I saw **DEATH KAPPA**, I declared it a death movie, fearing the film's off-the-scale ineptitude had disintegrated a third of my frontal lobe. But the second time, I think I can appreciate what the filmmakers are trying to do. Do they succeed? In this humble column writer's opinion, no. Do I intend to watch **DEATH KAPPA** a third time? Not unless I'm threatened at gunpoint.

As noted before, filming send-ups of classic kaiju eiga archetypes appears to be a trend in Japan. One wonders if we will ever see another serious monster movie emerge from the Land of the Rising Sun. I think this trend is unfortunate, and I don't welcome it—but I do realize it might be inevitable. After all, look at what America did to the classic Universal Monsters of the 1930's and 1940's. From the 1960's **THE MUNSTERS** TV show to present day, classic American monsters—Wolf



Man, Dracula, Frankenstein's Monster, Mummy—were treated with whimsy and a wink, never to be taken seriously again in their original Universal appearances and personas. Maybe the same thing is true for Godzilla, Gamera, Rodan, King Ghidorah, and all the other daikaju that originated in the 20th century. Who knows what might be next—Jack Black as **ULTRAMAN**?

Be with us next time when we delve into all things daikaju once again! Sayonara!



TO LOVE A Vampire

11. An Unexpected Guest

by Bob Statzer

"We're closed for the night," Gretchen called over one shoulder at the sound of the tavern door opening. Realizing she had already locked the door, she frowned and turned to confront the newcomer as he replied.

"I'm not a customer."

"Well, well, a second visit from Gerald Wellington in one week. Aren't I the lucky one?" Gretchen's eyes narrowed. "And how did you get in here at this hour?"

"Simple," Wellington said. "I picked the lock."

Gretchen grew even more annoyed, partly at him for his nerve and partly at herself for not being angrier with him than she was. "Teach you that in anatomy class, do they?" Turning away from him she went back to her work, cleaning the remaining glasses left from the evening's customers.

Wellington shrugged. "You never know when a client will stiff you on a fee and you have to take matters into your own hands." Ignoring the fact that she was attempting to ignore him, he sat down at the bar on a stool directly behind her. Looking at her reflection, he caught the quick flash of her eyes as she glanced at him in the mirror behind the bar. "Of course the skill isn't always a mercenary one. Perhaps the patient isn't able to come to the door and unlock it, so you have to let yourself in to save a life."

Gretchen whipped around, bar towel in one hand and soapy glass in another, accidentally splattering foam across Wellington's face in the process as she snapped, "Well if you're here to save a life tonight, you've got the wrong address; I'm doing just fine."

"I am here on a medical matter," Wellington said. "Bram is sick...very sick."

Gretchen studied his face closely. He seemed to be telling the truth, but there was still a trace of suspicion in her voice as she asked, "What's that got to do with you coming here?" Motioning to the bottles along the wall, she added, "We're not exactly the apothecary."

"It's hard to explain..." Wellington's voice trailed off as he tried to decide what, and how, to tell her. "This infection that he has affects both the body and the mind...or the spirit."

"The spirit?" Gretchen was sure she had not heard him correctly. "I thought you didn't believe in anything you couldn't dissect?"

"I've encountered a number of things recently that couldn't be tested in a laboratory. I think I've learned more these last weeks outside the university than I ever did within those hallowed walls."

Gretchen's tone was stern. "Maybe you'd learn more within those walls if you actually spent some time inside them. What's wrong with Bram?"

"His affliction isn't fatal; not yet, at least. But he's starting to lose the will to live, which could accelerate his condition."

"I might have something for melancholia," Gretchen said, looking over the rows of bottles behind her.

"I was thinking more along the lines of a house call. Do you think you could talk Christine into going to see him?"

"Let me see if I'm following your line of thought correctly. You've

diagnosed your friend with depression, and your prescription is a visit from the ex-girlfriend? You may know a lot about anatomy, but you know very little about the human heart."

"You're right," Wellington said with a sigh. "I guess I'm acting more out of desperation than anything. I just thought the sight of her would cheer him up. He still loves her, you know."

"I know," Gretchen said softly, kissing him on the forehead. "Your heart's in the right place, even if your head's not." As the barmaid turned to pick up a pair of clean glasses with one hand from the counter behind her, she and Wellington both heard a creak come from the door. The two instinctively glanced at the mirror. The door was shut and neither of them saw anyone. In the mirror, Gretchen's eyes met those of Wellington's reflection. "You did lock it again, didn't you?"

"Don't you trust me?"

"Do you really want an answer?" Gretchen asked. She ran the forefinger of her free hand down along the line of bottles. "Pick your poison."

"You know what they say, 'absinthe' makes the heart grow fonder."

Gretchen tried not to smile, knowing it would only encourage him. "What's on your mind?"

"You, more and more," Wellington replied.

"If I had half a brain, I'd toss you out of here."

"Half a brain, but all heart."

"Don't flatter yourself," Gretchen said. "I hate to drink alone, and just happen to be thirsty."

"That makes two of us," came a girl's voice from behind them.

Startled, Gretchen and Wellington whirled to find a young woman with reddish hair and a crimson gown standing in the middle of the tavern. Gretchen glanced back at the mirror running the length of the bar, but the glass showed no one but Wellington and herself in the room.

"Carmilla," Wellington whispered.

"A friend of yours?" Gretchen asked in a tone that made him wonder which woman was the lesser of two evils.

"One of Bram's, actually."

"I made a promise," Carmilla said, never taking her eyes from Wellington as she approached the couple with a slow, graceful pace. "A promise to finish with you what my aunt started."

Remembering the rosary that General Spielsdorf had given him outside Elga's tomb, Wellington ripped the string of beads and cross from around his neck and thrust it toward Carmilla. The vampire hesitated. A puzzled look came across her face and then she laughed, a harsh laugh made even more unpleasant by the fangs her reaction revealed.

Gently reaching out, her palm held upward, Carmilla allowed the cross to lie flat in her hand. Looking from it to Wellington, she smiled. "This tiny trinket has no meaning to you. To an atheist, it's just a simple piece of jewelry."

Gretchen lunged forward, grabbing Wellington's hand with her own as she cried out, "*In manus tuas, Domine!*"

There was a flash of light from the cross as if it had suddenly been turned into white hot metal, searing the flesh of Carmilla's palm. She tore her hand away from the rosary, tendrils of smoke trailing from the scorched scar the crucifix had left behind. Carmilla sprang toward the window, but it was the body of a wolf rather than a woman that

shattered the glass and vanished into the night.

Wellington looked at Gretchen, his eyes filled with disbelief. "Where did you learn Latin?"

"I do occasionally make it to Mass, thank you very much."

Slipping his free hand over Gretchen's, which still gripped his fist, Wellington kissed the girl on the cheek. "What are your views on matrimony?"

"Is that a proposal?" Gretchen looked from Wellington to the broken window, and then back at him again. "I'm not sure which I should be more concerned about, the saucer-toothed temptress or this new you."



"Is there something wrong with your sausage, Bram?" General Spielsdorf asked. He and Van Helsing were one of the few remaining breakfast customers in the hotel restaurant, partly due to their late arrival after Van Helsing had overslept and partly due to Van Helsing's apparent lack of appetite as he picked the food on his plate.

"It seems a bit overcooked this morning."

"Overcooked?" Spielsdorf slashed one of the sausages open with his knife to expose the pinkish tinge of the interior. "If they were cooked any less, that one would be bleeding to death." Although he had not spoken of it to anyone, the general disliked the student's increasing inclination toward raw meat. While they had managed to keep Carmilla away from him, there was little they could do to prevent her influence over him.

Van Helsing avoided looking at Spielsdorf's watery grey eyes as they studied him from beneath those bushy eyebrows. Still using his knife, the general lifted the assaulted sausage from Van Helsing's plate and flipped it into his own mouth. The officer's heavy moustache, which drooped down on either side of his mouth to connect with the massive sideburns, writhed about as he chewed his food. Sitting back in his chair, Spielsdorf regarded Van Helsing with half-closed eyes that, coupled with the crow's-feet, gave him a world-weary air. After several seconds of uncomfortable silence, the general finally spoke again. "Think back to when you were in contact with Carmilla under hypnosis; are you sure she gave you no clue to her whereabouts?"

"No," Van Helsing said. "Nothing."

"We'll do all we can to guard you against her but, if she should get to you, do you think you could confront her...that is, could you do what must be done?"

"You mean kill her?"

"She's already dead; what's left is a demonic presence that wears the human form the way you would wear a mask, seeking blood to sustain itself and maintain its physical shell. Destroy the host body, and the parasitic spirit can no longer remain in the material world."

"I suppose I could start sleeping with a wooden stake under my pillow."

"There are other ways. A blade or bullet piercing the vampire's heart as it sleeps in its coffin by day will destroy it, as will decapitation or fire. It is when they are at rest that they are most vulnerable. The vampire must return to its coffin at least once every 24 hours. This is usually after feeding, allowing its body to become comatose and better digest the blood it has ingested. In the case of newer converts to vampirism this occurs just before sunrise, as they are unable to endure daylight."

"Gerald said when Countess Bathory was killed she aged rapidly until her body was reduced to dust. Yet when Sandor was destroyed, his corpse remained in the same state we first found it."

"Sandor was a new recruit in the ranks of the undead; he would not have had time to decompose had he died a natural death. Upon its demise, the vampire's body will take on the form it would have normally had at the time of its destruction. Elizabeth Bathory died in 1614, and would have already rotted away in the grave long ago."

Van Helsing pushed his plate away. "I seem to have lost my appetite." There had been a tightening sensation in his mouth that

morning, as if internal pressure were being applied to his teeth, and the act of eating was becoming uncomfortable. Even his gums ached. Upon shaving earlier, he had been surprised to notice in the mirror that the tissue around his teeth was swollen and red. That, coupled with his recent lethargy, made Van Helsing wonder if Carmilla's attack on him had left him malnourished and subject to scurvy. While he remained silent on the subject, Spielsdorf had also noticed the symptoms, but it was not scurvy he suspected as the culprit.

"Thank God," came Wellington's voice over Van Helsing's shoulder. Dropping into the chair next to Van Helsing, he snatched up the last remaining sausage from the plate and greedily gobbled it down. "You did say you were done, didn't you?" Wellington managed to ask, in spite of a mouthful of meat.

"Help yourself," Van Helsing said, glancing over at Spielsdorf to see a rare look of amusement in his eyes. "We could have arranged for a few fatted calves if you would have let us know you were coming."

"I wasn't sure about breakfast," Wellington said, eyeing the silver coffee pot and frowning at finding no spare cup upon the table. "I got in late last night."

"You didn't get in at all last night," Spielsdorf observed.

Wellington's face burned with embarrassment before he finally blurted out, "I got engaged last night."

Van Helsing looked at him, dumbfounded. "Anyone I know?"

Now it was Wellington's turn to be befuddled. "To Gretchen; who else?"

"Gretchen agreed to marry you?" Van Helsing raised a skeptical eyebrow. There had to be some mistake. "You've been drinking."

"No, I'm serious and sober," Wellington insisted. "I asked her to marry me and she said 'Yes.'"

"Then she's been drinking."

Wellington smiled. "I've got another surprise for you. Out in the lobby." Van Helsing looked at him questioningly, but his only reply was to "Go see for yourself."

Reluctantly leaving the table as Wellington whispered something to the general, Van Helsing made his way out into the lobby of their hotel. The last time his friend had surprised him it had been with the gift of a parrot that, based upon its vocabulary, had been the former mascot of a bordello. His landlady had been less than amused.

Finding nothing outrageous or suspicious awaiting him, Van Helsing decided Wellington must have left the object in question with the receptionist. He started toward the front desk and was halfway across the lobby when a voice at his elbow said, "Bram?" Turning, Van Helsing found himself face-to-face with Christine. In spite of the foot traffic around them, and in spite of the past, the two immediately but involuntarily embraced.



A long walk and talk took the couple to the steps of the Natural History Museum, which Van Helsing eyed with some suspicion. "You might actually enjoy it," Christine said reassuringly. "Archduke Rainer donated his paleontology collection to the museum a few years ago. They say some dinosaurs were larger than elephants." She shivered at the thought. "Can you imagine an age when monsters roamed the world?"

Van Helsing grew grim. "Unfortunately, I can."

"We don't have to go in..." Christine left the thought unfinished.

"No...I want to." Van Helsing smiled, taking her by the elbow and leading her up the steps to the entrance. "It really doesn't matter what we do, so long as I'm here with you."

Christine hesitated. "Things aren't like they were before, Bram. I'm not sure..."

"Neither am I," Van Helsing replied, cutting her off. "On either point."

They entered in silence, which made the sounds of their footsteps echoing in the main hall of the museum seem almost deafening in contrast. Suddenly feeling self-conscious, Christine decided to ask the

question. Wellington had refused to answer. "Gerald tells me you've been sick, and that you might still be in danger. What is it, Bram?" "He shouldn't have told you." Van Helsing's tone was curt. "Is that why you're here? Would you have still come to see me if I'd been well?"

Christine's reply was almost a whisper. "I don't know."

Van Helsing's voice softened. "I'm glad you came, either way. I miss you." Sensing the girl's discomfort, Van Helsing quietly cursed himself and tried to change the subject by saying the first thing that came to mind. "Gerald and Gretchen are engaged."

Christine laughed at the notion and at the less-than-subtle effort he had just made. "I know. It's like watching someone slip while ice-skating; it humorous, even though it really shouldn't be."

"Do you think it will last?"

"The engagement, or the marriage?"

Van Helsing shrugged. "Either."

"Yes, to both." Christine gave him a playful nudge. "Do you think Gretchen would have agreed unless she were sure?"

"You were right," Van Helsing said, after a moment's pause.

"Which time?" Christine asked with a twinkle in her eye.

"That night at the opera. I've thought a lot about what you said. I know things are different between us now, but give me a chance and I will change."

Christine met and held his gaze. "I'll make you a deal; I am willing to remain open-minded about us until you've been reinstated at the university to continue your studies. But my decision about our future will be based on how you apply yourself, both in and out of the classroom."

Van Helsing smiled. "Fair enough."

"Probably more than fair." Christine kissed him on the cheek.



The sky was beginning to grow dark by the time Christine returned to the academy. She promised Frau Snell she would be back in time for dinner, and had just enough time to freshen up before the meal. Going to her room, she slipped off her coat. Draping it across one arm, she turned up the lamp on the desk and was surprised to find Carmilla sitting in the nearby chair, waiting for her.

"You were gone a long time," Carmilla said. "I missed you." Seeing Christine's guilty smile, a wistful look came into Carmilla's eyes. "You were with him, weren't you? I think you still care for him."

Christine blushed and looked down. "He's been very ill."

"Nothing serious I hope?"

"No, I don't think so." Christine looked up, touched by the concern in Carmilla's voice. "This may sound strange, but I think whatever he's going through has done him some good. He seems more reflective, more introspective...I think there's been quite a change in him."

"Yes." Carmilla smiled. "I wouldn't be a bit surprised."

Winning slightly, Christine tenderly touched her throat.

"Does it still hurt?" Carmilla asked. She rose to her feet and gently undid Christine's collar to reveal the two puncture wounds near the base of her neck. Their jagged edges were inflamed, and stood in sharp relief against her pale flesh. "Here," Carmilla whispered. "Let me kiss it better."



Next Issue: Chapter 12

RESTLESS REFLECTIONS.



This Vampire Woman iron-on image last appeared in an ad in SCARY MONSTERS #4. Here's what our ad said: "This slightly yellowed, aged to perfection iron-on was a premium offered by Mr. Softee Ice Cream. Shown above at actual size the VAMPIRE is actually printed in black with blood red eyes and lips. Ready to frame or perhaps even see if it still transfers."



THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

An AckerMonster in Louisville— *The Interview That Almost Wasn't...*

On the morning of July 29th, 2000, it was my pleasure to meet and interview the one and only Forrest J Ackerman. Forry, is of course, the founder of **FAMOUS MONSTERS OF FILMLAND MAGAZINE**, the magazine that fired the imaginations of a legion of fanboys the world over. I had launched my horror host program the year before, in the summer of 1999, so when I heard Forry would be a guest at the **RIVERCON** convention in Louisville I jumped at the opportunity to meet and hopefully interview him. I contacted Forry online and asked if he thought he would be able to make a little time for an interview. He graciously agreed and we made plans to meet for breakfast Saturday morning.

However, this interview almost didn't happen, at least not on video tape. You see, on the way up we stopped at my parents' house and dropped off my kids to stay with them for the weekend. Our youngest was 2 at the time, so we had packed an overnight bag, diaper bag, etc. for them. We got them settled and drove up to Louisville from Nashville, checked into the hotel and made our way to our room where I discovered that I had inadvertently dropped off my camera bag at my folks' house along with their overnight bags! I felt sick to my stomach. I really didn't know what to do, as I didn't know anyone in the area at that time. We decided to make the best of it anyway, and went to a couple of room parties later that evening where I struck up a conversation with a guy named Tom Stillabower. Turns out Tom had a camera with him, and fortunately he agreed to record the interview for me.

We met Forry in the lobby the following morning. He arrived right on time, dressed in his patented mustard colored jacket festooned with buttons. We enjoyed a morning of conversation, he flirted with my wife in Esperanto, and we later found a quiet corner of the hotel and recorded the following interview. In fact, we did two separate interviews.

This was **RIVERCON 25**, the final **RIVERCON** conventions, and the final appearance of Uncle Forry in the Mid-south region as well, so I am glad I seized the opportunity to meet and interview him. Forry was in fine form, full of puns and Acker-isms, and he regaled us with several typical Forry stories and jokes that were his trademark. As you'll read in the interview, this was back in the days when the famous Ackermansion was still open to the public, which would sadly close its doors during the following years due to Forry's declining health. He passed away December 4th, 2008.



Doc Gangrene: Greetings **CHILLER CINEMA** fans, **Dr. Gangrene** here, and I have pulled aside one of the most prominent members of the science fiction community. Some of you may remember **Forrest J Ackerman**, **Mr. Sci-Fi**, **Dr. Acula...** **Forrest**, greetings!
Forry: Greetings.

It is so good that you could come here to **RIVERCON** and make an appearance and also that you decided to spend some time with me and my viewers of **CHILLER CINEMA**. Absolutely.

Forrest has one of the largest, if not **THE** largest, science fiction collections...

What do you mean "one of"? People generally say it's the foremost, but actually it is the "five-most" collection!

(Laughs) The five-most collection of science-fiction and horror memorabilia in the world.

There's Bela Lugosi's personal Dracula ring (lifts his hand for Dr. Gangrene to examine), seen in ABBOTT AND COSTELLO MEET FRANKENSTEIN, and it's been on the finger of Lon Chaney Jr., John Carradine...

(Doc Gangrene acts as though he's in a trance) Yes, Master.... (laughs)

I made a point of putting it on the finger of Boris Karloff when I met him during the making of his final four films in five weeks out in Horrorwood, and I put it on the finger of Barbara Steele and the Bride of Frankenstein herself, Elsa Lanchester. It's been on many famous fingers.

Wow, that's amazing—and you own one of Dracula's capes also, is that correct?

Yes I do. The one I never dreamed in 1932 when I saw him on the stage doing Dracula, that I would one day own his cape, and he wore it for the last time in the infamous PLAN 9 FROM OUTER SPACE.

Ah Yes, I remember it well, with the Chiroptractor stand-in. So Vincent Price is one of my all-time favorite actors. Tell my viewers a little bit about him, if you would—I understand you knew him quite well?

I certainly did. The dear man, realizing he was about to go over to the astral plane and meet up with Karloff and Lugosi and Lon Chaney Sr. and so on, he deliberately gave me his last autograph.

Fifteen years after Boris Karloff died Vincent was flying over to Barcelona to meet up with me for a Fantasy Film Festival. He said during the night an excited middle-aged lady came up and said, "Oh Sir, I can't tell you how many years I've enjoyed your films....Mr. Karloff!"

(Laughs) Oh, no.



So Vincent Price obligingly brought Boris Karloff to life fifteen years after he died, the only autograph in the world.

A Boris Karloff signature penned by Vincent Price. Now that's a unique piece.

In my dying, er, living room, ahem—I have a chair that Abraham Lincoln sat in 1859. It was photographed by my paternal Great-Grandfather. Recently I had a little 4 and a half year old girl in the house and I sat her in the chair and said, "Jasmine, do you know who Abraham Lincoln was?" She said, "Well Uncle Forry, I don't go to Kindergarten and I'm afraid I don't know." I took out a penny and showed it to her and said, "Well do you know who this is?"

"Vincent Price!"

(Laughs) What an intelligent little lady she was, a woman of fine taste. So tell me a few of your favorite films. Both horror and Science-Fiction...

Well in 1925—it's a wonder I don't have white hair today—because when I saw Mary Philbin take the mask off Lon Chaney Sr. as the PHANTOM OF THE OPERA, why that really changed my life, as it did for Robert Black, and Ray Bradbury. And then on Christmas Day, 1931, I went downtown to see something called FRANKENSTEIN. I'd



never read the book—the name at the time was totally meaningless to me, it might as well have been McDonald's—well when I got to the theater there was an ambulance out front and I thought, "Uh oh, what's that all about?" I went inside and the nurses were standing in attendance. Well, during the middle of the film a lady screamed and ran up the aisle out of the theater! That gave a William Castle kind of extra shock to the audience. Now in those days you could stay in the theater as long as you liked, you could see a movie over and over. Oddly enough on the second showing the same instance, the same lady, in the same aisle, screamed and ran up, and the third showing...so I caught on to Hollywood hype, that the nurses and the ambulance and the whole scheme was just to promote the picture.

That's great! That is very William Castle-ish. And Mr. Ackerman, Forry if I may...

Please.

Uncle Forry, as he's known by so many of you fans out there, is the founder of the most famous science fiction and horror magazine of all time, FAMOUS MONSTERS OF FILMLAND.

I did 200 issues of that starting in February of 1958.

Who was on the cover of your first issue?

Well, the publisher himself, James Warren, was on the cover with his girlfriend. We sold out the 125,000 copies and went back to press and printed up another 75,000. I often think back to that 25 cent magazine... Recently 3 fans came up to me one after the other, and they had all just purchased a copy of that first issue. Each of them paid thirteen-hundred dollars apiece!

Wow, so hold onto those collectables, you just never know. Talking about someone who knows about hanging on to collectibles, how many pieces do you think you have in your house?

300,000. I have 50,000 books alone and I can read that young lady's mind (motions toward my wife), she's about to say, surely Mr.—don't call me Shirley—you haven't read all of those books. (Shows his left hand and places his right hand over his heart if swearing an oath) I've read ever last word in my collection. When I get a new book, I turn to the last page and read the last word!

(Groans and laughs) Every last word.

I have 125,000 stills from FRANKENSTEIN and DRACULA, THE INVISIBLE MAN, CLOSE ENCOUNTERS, and EXORCIST and...particularly METROPOLIS, my favorite film, which I've now seen 91 times, heading for a hundred. Kind of neck and neck between METROPOLIS and the number of cameos I've done, 92 cameos in films. I was the curator of the last museum on Earth after WWII destroyed civilization in THE AFTERMATH. I was a future President in AMAZON WOMEN ON THE MOON and in the next film, TURKEYS IN OUTER SPACE, I graduated, I became President of the World.

And weren't you killed by Dracula once?

I was, in DRACULA VS. FRANKENSTEIN. My maternal Grandparents started me on movies when I was 5 and a half years old, and by the time I was a teenager one day they took me to 7 films in one day. Whenever I saw some actor who was supposed to be dead they never really convinced me. I always saw a little breathing or a little eye flicker or something. So on DRACULA VS. FRANKENSTEIN I thought (pounds fist on table), "Boy I'm going to give an Academy Award



performance. Nobody is going to say I don't look dead." So when the Frankenstein Monster threw me down on the asphalt and I felt my glasses going at a tilt I thought, "Uh oh, there goes the 28 bucks I'm earning." But I held my breath, and I held my breath, and I held my breath, and I thought, My God, what are they doing, are they zooming in? Boy I must be purple, I must be polka-dot my now!" The only thing that happened was that Al Adamson, the director, who was unfortunately murdered a couple of years ago, he was satisfied with the scene and he just walked off and forgot to call cut.

(Laughs)

So the cameras were still going and everybody was silent as the grave. Finally I felt someone tap me on the shoulder. "Are you alright, Mr. Ackerman?" I almost got an Academy Award for dying!

That's great—giving all for the cinema. That's how it should be. Well, Mr. Ackerman, I appreciate you spending some time with us and telling my fans a little bit about all the wonderful stars you've met and things you've done.

My pleasure, I'm sure!

And when I'm in Hollywood, and this goes for all of you, when you're there you can stop by and see Forrest J Ackerman's museum.

Sure can. 50,000 have so far. I had two sisters from Transylvania recently.

Let me check your neck, I noticed those twin marks there...Hah. Thanks again.

You bet!

Larry Underwood, aka Dr. Gangrene, is an award winning Horror Host in the Nashville, TN area. You can view this



interview on his YouTube channel at youtube.com/drgangrene. Big thanks to Tom Stillabower for saving the day and preserving this video for posterity! For more information or to contact Dr. Gangrene visit www.drgangrene.com.

FOND MONSTER MEMORIES OF RAY BRADBURY

by Mark Arnold

Legendary Science Fiction author Ray Bradbury appeared regularly at the San Diego Comic Convention (now called Comic Con International). In the earlier years of the convention, Ray was a robust figure and commonly appeared on panels responding to questions about his great works such as *Fahrenheit 451* and also fielding questions when some of his works were made into motion pictures such as the TV mini-series of *The Martian Chronicles* starring Rock Hudson in 1980 and Disney's *Something Wicked This Way Comes* in 1983.

Ray was also a major fan of the genre and was one of those who appeared in 1939 when an early gathering of science fiction fans got together at The First World Science Fiction Convention (Worldcon) to discuss their passions. Among those attendees that year were Isaac Asimov and Forrest J Ackerman.

I had originally met Ray at the 1991 San Diego convention and at that time, he was still very able-bodied. Slowly over time,



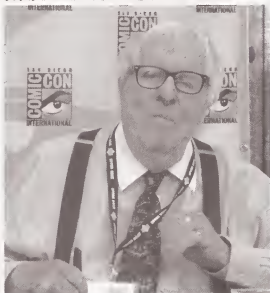
Ray Bradbury at the 1939 WORLDCON.

Unfortunately, age crept up on Ray and in his later years, he was confined to a wheelchair. When he died on June 5, 2012 at the age of 91, it reminded me of my favorite encounter I had with him.

Over the years the San Diego Comic Con grew from a smallish affair in the 1970s and 1980s, to a great bustling success during the 1990s, to the giant behemoth that it is today. I attended the first time in 1991 and at the time, the Con was busy, but it was easy to move around, and it was easy to go up to and speak with the major stars of the comic book world without fighting mobs of fans.

To show you how it was, in one of those early conventions for me circa 1991-1994, I met the great Stan Lee. He was packing up his things after making an appearance on the sales floor. Strangely, he was completely alone standing behind a blue and white striped drape with no one bothering him. I decided to go backstage as it were and meet with him. We exchanged pleasantries and I explained that I was Editor and Publisher of my fanzine called *The Harveyville Fun Times!*, and really enjoyed writing. I also mentioned that I admired him for all those Marvel Comics he wrote.

Stan and I spoke for about 10 minutes about various subjects and then one of his handlers came backstage and said that Stan was due for another panel in a few minutes. Stan and I shook



Ray Bradbury at the SAN DIEGO COMIC CON INTERNATIONAL in 2007.

hands and he wished me luck with my writing career and mentioned how tough it is to break into writing.

But I digress. Flash forward to 2006. I had gone to San Diego virtually every year since 1991, but by the year 2002, it was getting to be a mob scene. It was also getting to be very expensive and hard to get around the sales floor or anywhere in the convention hall. I made a personal vow to never come back to San Diego unless someone paid for my trip. (I was assuming that I would get famous and some publisher would foot the bill to send me to the show, rather than me going on my own nickel anymore.)

My friend Lee Hester of Lee's Comics came to my rescue. Lee had been doing the San Diego show for more than 20 years at that point and needed help in his booth by someone that didn't work in his stores, so that he didn't take them away from their work to do the convention. I had worked off and on at Lee's (still do) whenever he has had a sale, so I jumped at the chance to do the convention with him. All expenses were paid and I got some spending money on top of that.

The downside is that I did actually have to work, so no attending panels, no mingling for long periods etc. And work meant a lot of heavy lifting of boxes and objects to get set up. Lee brings a huge van full of stuff, because the costs of doing San Diego are so astronomical that you have to bring a lot of stuff to sell in order to turn a profit.

By this time, getting around the convention hall was night impossible to do in a relatively short period of time. There were so many people in the convention hall that it would take a good half-hour at least to go from one end of the room to the

other, and this is without stopping to look at anything.

To this day and I don't know why, the Con sets up the floor like this: as you enter, the right hand end of the Con has the Small Press Area and individual dealers of various comic book related toys and merchandise. To the left of that is the Gold and Silver Age comic book dealers; this is where Lee's Comics was set up.

To the left of that and also the majority of the room is the part I dub "Hollywood" which is where the major TV and movie studios as well as the major comic book publishers such as Marvel and DC have huge movie set like extravaganzas with wraparound lines and photo ops and multimedia participatory areas that just clog up the aisles with people, both participating and those just observing.

Finally, to the farthest left of the room, there is the Artist's Alley. This set up annoys me as I feel that the Artist's Alley should be on the end with the Small Press Area and the Gold and Silver Age comic book dealers as they all go hand in hand and you don't have to cross through "Hollywood" to get there.

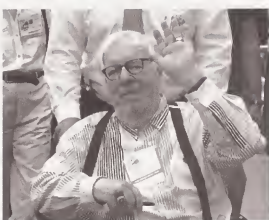
"Hollywood" is sort of its own thing and I feel shouldn't even be part of the convention at all (or at least siphoned off to the left side), but I know that's where the convention really makes their money. Case in point, is the recent *Twilight* phenomenon. *Twilight* is not a comic book, never has been a comic book and to my knowledge never is going to be a comic book series, yet they have booths and panels set up devoted exclusively to this. This makes attending a panel related to a comic book a drag if the *Twilight* panel is coming up later in the day, as the *Twilight* people will camp out all day, attending panels totally unrelated to *Twilight* in order to secure a good seat for the *Twilight* panel at the end of the day. Thus, the other panels are filled with people in the audience that have no interest in the subject at hand.

During one of the days in the three days that I worked for Lee, I wandered all the way over to the Artist's Alley, because I felt I could make my way over there and back during my hour lunch break. Lee and I always had this understanding that the other could mingle for a time as long as it wasn't too busy or too long and we also could be reached by cell phone in an emergency.

I actually got over there rather quickly, something like 20 minutes, so I felt that I had a few minutes to spare to chat with some of my friends and favorite artists. Of course, time whizzes by when you aren't paying attention and soon my hour was up (It may have been even longer! Gulp!)

My cell phone rang. It was Lee. He asked where I was. I said that I'd get back there as soon as I could. After I hung up, I looked around and it was a mob scene. How was I going to get back to the booth quickly? I slowly started making my way back to Lee's booth all the while thinking that this could take an hour or so.

At this point, I observed Ray Bradbury and his entourage making their way onto the sales floor. I overheard Ray say that he was interested in seeing something that was clearly on the other end of the



floor. I don't remember what it was.

Ray was in his wheelchair and there were around five or six other people following him and talking with him. The man pushing Ray's wheelchair asked if everyone could step aside and let Ray through, and an amazing thing happened. It was like Moses parting the Red Sea. Everyone seemed to know Ray and the crowd became all smiles and parted to let the great man through and of course us, who were following him.

The man pushing his chair continued to request that everyone to step aside and please...no autographs! I decided that this was my chance, so I followed the procession and we started making our way across the room in record time. The best part about going through the convention this way is that I got to feel for a moment what it would be like to be a major celebrity. As we went

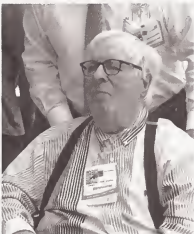


through the hall, people were cheering and also saying things like, "Love your work, Ray!" and "Wow! It's Ray Bradbury!"

I just kept following Ray and his entourage and made it back to Lee's booth in record time, probably in about five minutes. Ray and his group continued down the hall, but I jumped off the "train" and got back to the booth and back to selling comics.

That was the last time I saw Ray and am thankful for the great memory of him.

Mark Arnold is a comic book and animation historian with five books to his credit on the subjects of Archie Comics, Harvey Comics, Underdog, Cracked Magazine and The Beatles. He is currently at work on a book about Walt Disney Productions.



My Favorite Monster Memory

by Russell Abbate

I must say I have been fortunate. I don't have childhood memories of my parents telling me "don't watch those horror shows," "don't read those magazines" or "throw those ugly models away!" My parents embraced (or tolerated) my love of all things monster from the start.

One day when one neighborhood kid split my head open and my mom took me for stitches. After it was over she drove to the magazine store. When we got there she said "Get as many of those monster books as you want." I walked out with armfuls of every type of monster magazine they had, and a smile from ear to ear.

Our family were regulars at the Drive-In also, even going to some of the special midnight live spook shows. I still have visions of one guy walking around in a headless costume.



"I remember seeing **THE BUBBLE (FANTASTIC INVASION OF PLANET EARTH)** in 3-D!"



My dad and I built all the cool models together—the Aurora monsters, the Hawk Weird-OHS, and Big Daddy Roth's Fink models. My dad put up shelves on the walls of the basement so we could display them.

So, I've been lucky. These memories come back to me every time I read **SCARY MONSTERS MAGAZINE**. But, my favorite monster memory involves my dad and I. Every Sunday was our day. Each Sunday we would go downtown to Chicago's **RONNY'S STEAK PALACE**. For \$2.99 you got a t-bone steak, a softball size baked potato and a



salad. It was located in a former ballroom and had floor to ceiling red velvet curtains (very Hammer like). We would then see a movie. Not just any movie but the Bond movies, Matt Helm movies, Our Man Flint movies, and of course monster movies. I remember seeing **THE BUBBLE (FANTASTIC INVASION OF PLANET EARTH)** in 3-D!

Every Sunday this was our ritual. Now, here is where my favorite monster memory comes in. One day I was telling my dad about a monster movie that had the coolest monster I had ever seen in it. I did not know the name of the movie but I was explaining to him over and over about "that" monster. The

following Sunday we are driving home from our weekly routine of steaks and a movie. It was getting dark. On our way home from downtown we would go through some pretty rough neighborhoods. So here we are driving through a particularly tough part of town when I saw it. I saw it in a split second and quickly turned around and looked out the back window of the car. I wanted to make sure my eyes were not playing tricks on me. They weren't. Dad, there it is! It's



RONNY'S STEAK PALACE
IN THE HEART OF CHICAGO'S LOOP



SPECTACULAR ADVENTURE BEYOND TIME AND SPACE!



that Monster! Where? He asked. At that movie theater we just passed. There is a big poster of it in front of the theater! Are you sure? He asked. "Yes, yes it's that monster, I saw it! Let's



go! Let's go!" My dad slowed the car but continued to drive. "Russ, slow down this is not our neighborhood." "So what? I said, "Let's go!" "Russ," he said, "wait a minute this is not like our neighborhood. We may not fit in here." He was trying to tell me in a diplomatic way that we were in a black neighborhood. "Russ, he said, "the people here are a different color than we are; they may not like us going into their movie theater." "So what?" I said. "Dad I can't find this movie anywhere we've got to go!" I would not give up. I was like a dog holding onto a bone. "Russ, let's talk about this," he said. "Dad come on! This is the movie with *that* monster!" This argument went on for several blocks back and forth.

Now you have to understand that being a kid in the early 1960's is very different than it is today. Today's society is based on the needs and wants of children. Today it's Happy Meals, Nintendo, ipods, computer games, Build a Bear and on and on. But back then it wasn't like that. You would usually go to a movie with your parents and hope it might be interesting. Also back then when your parents said "No," it meant No—and that was that. Most fathers would say no, we just saw a movie downtown and we are going home. If you argued the point with your dad you would get a crack in the head. But this was no ordinary dad. This was Ernest F. Abbate, my dad!

"Russ, are you sure?" He asked. "Dad it's *that* monster," I said with a pleading look. My dad didn't say another word. He slowly turned the car around and before I knew it we were sitting eating our popcorn watching the Bat-Rat Spider Monster in **ANGRY RED PLANET**. We were the only 2 white faces in the crowd. Now nothing bad happened at the movie theater. I don't know if anyone made any remarks to my dad. I was too young to realize this stuff. But I'm sure we got some strange looks.

When we got back to the car after the movie my dad could have given me a lecture. He could have told me that I can't always have my way. He also might tell me about being too demanding. Instead when we got in the car after the movie he turned to me and said, "Hey that monster was pretty cool, huh?"

I wish my dad was around to share in the **MONSTER MEMORIES** I am having with my 8 year old daughter today. But he is not. I can only preserve the memories he helped give me and display the same patience and understanding that made him the great guy he was.



Russell with his daughter and a "cool monster!"

JEEPERS...
THE CREEPERS
ARE AFTER
SOMEBODY...

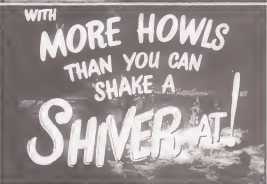
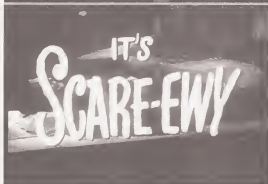
AND
Guess Who?



"Bud Lou
ABBOTT and COSTELLO
MEET
FRANKENSTEIN"

AND THE
Laughs
ARE
MONSTEROUS!





WHY I LOVE ABBOTT AND COSTELLO MEET FRANKENSTEIN!

by Jerry "Scienti-film" Boyd from the Void Hammer vs. Universal—some film fans love to get involved in that debate. **STAR WARS** vs. **STAR TREK**—other devotees love to take on that argument. Does **ABBOTT AND COSTELLO MEET FRANKENSTEIN** deserve any respect at all? Some purists say "No"—I say "Yes!" *I love the movie and always will!*

And here are my reasons why:
LUGOSI AS DRACULA!

By this time Bela the Great had done the thirsty Count on the stage even more times than he'd done before the filming of **DRACULA**. He stepped back into the role (after John Carradine had done a nice job



with the part) with the ease of a homebody putting on a favorite well-worn pair of slippers. Though Big Frankie who was the main attraction (all the **Frankenstein** films made money for Universal), the title could've easily read "**ABBOTT AND COSTELLO MEET DRACULA**." Count Dracula sets the events in motion, and cunningly manipulates friends and foes. Bela was commanding; impressive in both the action sequences and the subtleties of matching his understated menace with Bud



and Lou's comedy. Wonderfully, for **Dracula** fans, he got something to do! He had a plan that included MORE than just hypnotizing and drinking the blood of the nearest attractive maiden (more on that later). When asked by a reporter if he felt he was demoting the status of the undead nobleman by playing comedy, Bela answered, "There is no burlesque for me. All I have to do is frighten the boys, which is perfectly appropriate activity. My trademark will be unblemished." And since it was the last time Lugosi would play the undead Transylvanian in a feature-length film, it gets extra credits just for that.



ALL THE MONSTERS WERE ON THE PROWL AT THE SAME TIME!

Unlike the two **HOUSE** films prior to this one, **Frankenstein**, the **Wolf Man**, and **Dracula** all got to run amuck during the last act which generated a fantastic excitement the Universal writers hadn't tapped into before. The battle between **Dracula** and the **Wolf Man** at the end (hey, Chaney got to get a little revenge-on-film on Lugosi for being pushed and thrown around by him in **FRANKENSTEIN MEETS THE WOLFMAN**, if you think about it!) was nicely done. Many of you may have heard of this already, but Universal heads contemplated a film called "**THE WOLFMAN VS. DRACULA**" after the success of **FRANKENSTEIN MEETS THE WOLFMAN** in '43.



Dracula separates the **Monster** and the **Wolf Man** in this posed publicity still. Filmgoers didn't get a rematch between these two but we did get a nice battle with the werewolf and vampire!

Hmmm...maybe some of that unproduced epic got thrown into this. Action-wise, **Strange** was in good form and his rampage was very impressive—and longer than his romps at the very end of the two **HOUSE** movies, also.

IT HAD SOME GREAT SCARY SETS!

Finally, the Big Three of Universal monster-dom came to America! In this great horror-comedy, we got a scary island with a Skull Island-type undergrowth and a costume party in the background, a scary castle (castles in Florida??) complete with the darkest, largest "broom closet" ever in a movie of this type, a spooky cove where the **Monster** was hidden for a brief scene, and a wax museum at midnight! And I can't forget the large mad lab Dr. **Sandra Mornay** and the **Count** used to revive Big **Frankie**. Plus, inside that "broom closet" was the hidden coffin of **Dracula** and another "throne" for the **Monster**! Nice lighting and set design made it all work! The lighting storm outside the wax museum added to the



A behind-the-scaries photo in the lab.



They don't make great cove sets like this anymore! The gag line and photo hail from **PLAYBOY**'s Teevee **Jeebies**.

terror within! These were nice additions. The ideas used in this masterpiece weren't recycled notions from the **HOUSE** movies and it all worked together beautifully!

DRACULA HAD A PLAN!

In the two **HOUSE** films, Drac just gets excited over the nearest pretty girls and overreaches until destroyed. In this flick, his plan to revive the Monster is **WORTHY** of the lord of the undead and glues together the story and laughs. Because of said plan, Larry Talbot has a mission—to stop the two creatures! The original title for a more serious finale was to be called **"THE BRAIN OF FRANKENSTEIN"**. To speculate, it probably revolved around a brain donor who's not happy about the project—as Lou Costello as Wilbur Gray was. The serious film might've been good, but I'm glad Bud and Lou came along and made this the horror-comedy classic it was.

GLENN STRANGE TALKS!

Yeah, it was nice to hear Big Frankie (played by Big Glenn) get a few lines in—even if they were all, "Yes, Master..." Glenn made it work with his solid bass in his voice.



Jeepers! That's one big creeper behind Bud and Lou!

BUD WESTMORE'S WOLF MAN MAKE-UP WORKED!

Like a lot of you **SCARY MONSTERS** fans, Jack Pierce can't be topped, but I have to admit that Westmore's Wolf Man make-up was more chilling (he made a few modifications) than say, **HOUSE OF DRACULA** and



The fearsome make-up for Larry Talbot's other self was done by Bud Westmore.

HOUSE OF FRANKENSTEIN. Wolfy just seemed...to me anyway, somewhat more sinister and menacing in this one than he was in the prior films. Still, since Mr. Pierce made the template, he's still the man.

THIS HAD A NICE STORYLINE!

The **HOUSE** movies showed how tired the Universal monster films were, idea-wise. I can imagine one of the producers thinking: "Re-introduce the monsters, let them kill at least one poor unfortunate, and then get them out of the way." Though I **LOVE** them, they seem rushed and the writers generally uninspired—especially when you compare the writing to '30s classics like **WEREWOLF OF LONDON**, **THE BRIDE OF FRANKENSTEIN**, **THE INVISIBLE MAN**, **DRACULA**, etc. Dr. Niemann (King Karloff) and Daniel (J. Carroll Naish) were excellent as the demented killer convicts on the loose in **HOUSE OF FRANKENSTEIN**, but poor Onslow Stevens had less to work with when the creatures showed up at his doorstep. Both **Dracula** and **Larry Talbot** just wanted a cure and it seemed Dr. Edelmann was the only guy around who could help. Since I **LOVE** the **Wolf Man**, I love the idea that he got cured! (And,



Another howling behind-the-scares photo!

like many of you, I don't consider **ABBOTT AND COSTELLO MEET FRANKENSTEIN** part of the continuing story—it's a horror-comedy derivation, not part of the canon.) Stevens was good and **HOUSE OF DRACULA** stands up nicely, but his "finale" was excellent for its originality.

IT HAD GREAT PRODUCTION VALUES!

I was pleasantly surprised upon my first viewing of **ABBOTT AND COSTELLO MEET FRANKENSTEIN** that the finished product LOOKED so good! This wasn't a last-ditch-who-really-cares-effort to make a few more bucks off of their monsters, but a beautifully photographed and expertly designed showcase for all the talents involved. Bud and Lou got to use some great schtick between running afoul of the "dead people" and everything was top notch!

Reportedly, the new Universal-International brass wanted little to do with the production. No one from the head offices visited the sets or sent down encouraging words to the filmmakers. The rushes weren't even checked! No suggestions were made.

The two comedians weren't even thrilled about the whole thing even though they were cordial to the horror stars and all got along.

When it was released, the audiences loved it! It was the studio's biggest moneymaker of 1948. It revived Abbott and Costello as top film stars and set in motion other projects to come such as **ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE** (this effort with Boris Karloff is just a notch below, quality-wise, the subject of this article in my humble opinion). I wasn't around then but I have to give credit to all the top elements of the film. The music was good. So was the animated beginning—was that the Walter Lantz Woody Woodpecker staffers, anyone? The set evoked happy **MONSTER MEMORIES** of the mammoth sets of the 1920s and '30s. The monsters were all in top form and the script was very funny in all the right spots and tension-filled (the scene with the Wolf Man and Wilbur in the hotel room—whewwww!) in all the other appropriate areas.



The purists will still say, "It still put our beloved monsters in a funny light. I just didn't like that."

Okay, in some ways I'm a purist also. But if one just **DISREGARDS** the movie being "canon" it all works. That should be done. And after all, **THE MUNSTERS** did pretty much the same thing more than a decade later...and we all love that show, don't we?



BONUS!
PRESSBOOK
MATERIAL AND
BEHIND-THE-SCARES
PHOTOS!

SHOWMAN'S MANUAL
ABBOTT & COSTELLO meet FRANKENSTEIN



Glenn Strange Claims Honor Of Scaring the Most Women

(Continued)

Glenn Strange has made more women faint than any other man in the world. Out of every hundred women who take a look at him, one and one-half will faint.

"Never could figure out how half a woman could faint," Glenn smiles, "but that's what the figures show."

Plays Frankenstein Monster

Strange, in case you aren't familiar with him, is the fellow who portrays Frankenstein's Monster in the movies. He stepped into the shoes, previously filled by Boris Karloff and Lon Chaney, Karloff first portrayed the Monster on the screen. Then Chaney filled in for a role before going on to such portrayals as the Mummy, Electrical Man, Wolf Man and other "gonim" jobs.

Ironically Glenn and Lon are appearing together in the current Universal-International horror-comedy, "Abbott and Costello Meet Frankenstein," at the Theatre. Glenn portrays the Monster and Lon is seen as the Wolf Man. The film is a story about Dracula

trying to substitute for the Monster's brain the harmless grey matter sported by Lon Costello. Bela Lugosi has the Dracula role.

Strange has appeared as the Frankenstein Monster in three films, "House of Dracula," "House of Frankenstein" and the present "Abbott and Costello Meet Frankenstein."

Popular feminine players in the new comedy are Lenore Aubert and Jane Randolph. Heard but obviously not seen in the unusual film is the Invisible Man. Charles Barton directed and the picture was produced by Robert Arthur. Robert Lees, Fredette I. Rinaldo and John Grant wrote the side-splitting screenplay.



Bela Lugosi Has Been Dracula 5,000 Times

Bela Lugosi, noted for his creation of the Dracula role in films and currently seen as Dracula in "Abbott and Costello Meet Frankenstein," Universal-International release at the Theatre, estimates he has made more than 5,000 appearances on stage, screen and radio as the shudder-provoking character.



A behind-the-scenes photo of Lenore Aubert and Bela.

Lon Chaney, Jr., Beats Father's Film Record

Lon Chaney, Jr., who plays the Wolf Man in "Abbott and Costello Meet Frankenstein," Universal-International release now at the Theatre, has made more films than his famous father. Lon has done 46 while his father did 30 during his 12-year career.



Glenn Strange and Lon Chaney, Jr. share a laugh between scenes. Hmmm...could a Universal Studios producer have seen this and contemplated what would turn out to be THE MUNSTERS?

Abbott, Costello Meet A Jet-Propelled Bat

A jet-propelled bat makes its debut in the Universal-International release "Abbott and Costello Meet Frankenstein," currently at the Theatre. The sinister creature hurtles through space in eerie fashion by compressed air.

Chaney Bears Scars From Wearing Monster Make-Up

Lon Chaney, who portrays the Frankenstein Monster in the Universal-International release "Abbott and Costello Meet Frankenstein," currently at the Theatre, has permanent facial scars to show for his long use of the peculiar makeup in the role.

Clark Wilkinson *Movie Museum of Baraboo, WI*

MONSTER MEMORIES Part 2 of 2

by Dennis L. Phelps

Greetings readers of SCARY MONSTERS MAGAZINE. I present for your enjoyment Clark Wilkinson Movie Museum of Baraboo, WI MONSTER MEMORIES Part 2. Let me begin by apologizing for the delays between Part 1 (SCARY MONSTERS #77) and part two in this issue. Personal reasons prevented me from finishing the article until now.

For those of who missed Part 1, Clark Wilkinson's Hollywood Museum in Baraboo, WI contained some amazing movie treasures. The previous article contained photos and history of a MIGHTY JOE YOUNG armature/puppet; THE DEADLY MANTIS miniature; Dinosaur from UNKNOWN ISLAND; masks from FRANKENSTEIN'S DAUGHTER, THE UNEARTHLY and GREEN OG, plus many other treasures from Hollywood. Photos of the masks are on The Harry Thomas Web Page.

The first article ended with a promise to discuss and show the history of Bela Lugosi's cape from ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948) and the head of Christ from THE GREATEST STORY EVER TOLD (1965). This is where we begin today.

Fans of Lugosi and DRACULA will undoubtedly note that

Bela Lugosi was buried in his Dracula cape. This is true because photos of Bela at his final rest show him dressed in his complete Dracula wardrobe. Some of you may have noticed the auction with Lugosi's DRACULA cape. This brings about the question of "How many Dracula capes did Lugosi own/wear?" Before writing an article about another Lugosi cape, I asked my old friend Richard Sheffield, who was friends with Lugosi during the final years (RIP Richard. I miss you.). Richard told me that "Bela had two capes during his final years—a summer cape and a winter cape. He was buried in one and Bela Lugosi Jr. owns the other." Bela also owned the short PLAN 9 FROM OUTER SPACE cape, displayed for years in the Ackermuseum. Richard did not recall seeing the shiny cape worn in ABBOTT AND COSTELLO MEET FRANKENSTEIN.

Two stories exist about this cape's history. A 1986 letter from Clark Wilkinson to the current owner states that Clark received

(Below) Some of Clark Wilkerson's collection on display at a Milwaukee movie theater in the 1980's. Inside the case (left to right) mask from THE UNEARTHLY, Harold Lloyd's glasses, mask from FRANKENSTEIN'S DAUGHTER, head from THE GREATEST STORY EVER TOLD and THE DEADLY MANTIS. Outside the case: Ben Hur costume and posters from THE UNEARTHLY and THE DEADLY MANTIS.

(Photo courtesy of Eric Levin)



the cape from a Lugosi fan who claimed to get it from Bela Lugosi Jr. The fan refused to sell the cape but was willing to trade it for other items. Clark also described the cape as having a gold lining with a burn mark and measuring 28 feet across. I've reproduced the letter for your reading enjoyment on page 59.

The second story, relayed to me from a friend, came from John Andrews who played the wolf man in the Ed Wood film **ORGY OF THE DEAD** (1965). John walked into the costume department of Universal Studios, allegedly introduced himself as "Bela Lugosi, Jr.," asked if they had any wardrobe worn by his father, and was promptly given the cape. Criswell is seen wearing the cape in **ORGY OF THE DEAD**. John Andrews later traded the cape to Clark Wilkinson for complete sets of lobby cards from all of Bela Lugosi's movies.



ACTED BY JOHN ANDREWS
"ORGY OF THE DEAD" PRESENTED BY
IN HOLLYWOOD AND WASHINGTON, D.C. DISTRIBUTION

The head of Christ from **THE GREATEST STORY EVER TOLD** (1965) was given to Clark Wilkinson as a gift while touring the set. The letter detailing more history can be found on page 60 and a photo of the head was shown on page 57.

Thank you to Buddy Barnett, Gary Dorst, Todd Feiertag, Harrison Hinton, Eric Levin, Richard Sheffield, and my brother Mark Zimmerman for their information and photos for these articles.

Thank you to my friend Harry Thomas for creating some of my favorite monsters with a stable latex so they still exist today. Special thanks to Clark Wilkinson for saving these treasures of Hollywood and sharing them with fans at his museum.



(Above) Bela Lugosi's cape from **ABBOTT AND COSTELLO MEET FRANKENSTEIN** on display at Clark Wilkinson's Movie Museum in 1966.

(Left) the cape as seen in Ed Wood's **ORGY OF THE DEAD** worn by Criswell.

Copy on Cape Will Attract Attention



The illustrated street bullyhoo should provide an effective means of putting over the mystery thrill angle of the picture. Dress a man in a cowl, or hooded garment as indicated in the sketch. Letter copy on inside of his robe which he would keep open with his hand. Such a figure stalking through the

BELLA LUGOSI'S CAPE
Worn in "Abbott & Costello
Meet Frankenstein"

I acquired this cape 20 years ago from a Lugosi fan to whom it had been given by Bela's son, 2 years earlier. He wanted other Lugosi items which he had tried unsuccessfully to obtain and was willing to exchange the cape if he could obtain them. A friend of mine in Hollywood suggested he contact me --which he did. I located most of what he wanted and we traded--as he would not sell it.

I obtained a lifesize picture of Bela in his red lined cape and mounted it on 1 inch plywood and then cut it out and mounted it on a circular wooden base. The cape then fitted over his shoulders and it looked like he was in it. I then displayed it in my "Hollywood Museum of the Movies" in the Horror-Monster Room.

A friend of mine in electronics in a College spent many hours taking speecchs of Bela in his many movies and putting them together on a tape, so when you entered the room you stepped on a mat and he welcomed you, talked to you and in the end bid you good bye. As he did so a bat with red eyes aglow flew over his shoulder.

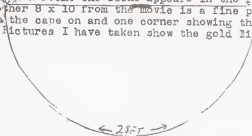
I am 80 and I have decided to close my Museum and plan on disposing of the cape. The cape when spread out on the floor is very large. It is shaped like half of a circle. Measuring the outer edge it is 28 feet. It is made of black satin and the lining is gold colored satin and very heavy.

It was ordered made by Western Costume Co. for Universal-International Pictures, the only one of its kind, and Bela kept it. He liked the cape but thought it should have been flat black rather than glossy.

It has a few pin holes in the lining also a burn hole about 1/4 x 3/8th inch. These are minute when you consider the size of the cape. They are in the lining only and do not show through into the outer cape, which is fine, not showing wear.

I have numerous examples of him in the cape. One is still -8 x 10 #1572-33 put out by the studio for this movie. He is leaning over the casket looking at Glenn Strange who is the monster; I had a nice 8 x 10 of the movie with him standing on a platform at the top of a flight of stairs with the cape spread out showing the gold lining. Down below are Abbott and Costello and it looks like he is about to fly down onto them. I was selling some stills from my collection to a man and later I found this still missing. However a similar one appeared in an issue of Monster World and I cut it out and have it pasted on the wall in my H-M room. The scene appears in the full print of the movie. Another 8 x 10 from the movie is a fine picture of him standing up with the cape on and one corner showing the gold lining as he flips it. Pictures I have taken show the gold lining.

Clark Wilkinson



Eric:

Your letter has been forwarded to me down here in Florida where I will be until about May 1.

1. The set was in my possession which is 18 year ago not 25. The head of the shooting of the picture and acquired it from Jack Tait who was in charge of building the sets for the picture.
2. Jack Tait was married to a sister of a Saratoo lady and lived in Glendale Cal. From time to time I found they came to Saratoo to visit her, so I ask her to let me know the next time when they made a visit. When they did she sent him over to my of fice to visit me, and he invited me to visit him at the Universal Studio when we were out there. So I took him up on the offer when my family and I were out there. He had been in charge of construction of the sets at Universal for 20 years and when we visited him at the studio things were at their lowest ebb--nothing was being shot and he and the studio manager were just sitting around. So we had a wonderful opportunity for him to show us around which he did. My biggest thrill was to stand on the stage where The Phantom of the Opera was shot and to look down on the seats the the Chondaleer which had been replaced after two different movies of the Phantom had been made there. When we left he put in my car the model that had been used for The Deadly Sin and The Land Unknown. He also said that he wanted to give me a head from the studio collection of heads but that they were kept looked up by Bud Westmore who was in charge of them and he was not there, so he promised to get me a head later.

Later I found out that he was in charge of building the sets at the Selznick Studio (now owned by Hamilton Productions) which had also purchased the SKO Studio. When Selznick bought it he had burned down Atlanta for GATV where.

So my nephew and I went out to the studio where they had built Jerusalem just like it was in Christ time. It covered 29 acres. Tait took us all around except where George Stevens was shooting the movie. We saw miniature of all of the many sets and visited The Holy of Holies - it all. As we walked around Jerusalem from time to time we saw strings of red plastic bands covering doorways and Jack told me that they were the entrance to Jerusalem's horsehouses. He saw where they kept the sheep for sacrifice. At one place along the wall we saw the head of Christ and the 2 thieves laying on the ground in the mud and Jack told us they had completed shooting the Crucifixion scene, using those. He said that he had remembered his promise at Universal to give me a head, so he instructed a man to take care of it. He went on further tour and when he got ready to leave we drove his car over to a building and this man brought out the head in a plastic bag and put it in his car. He then drove the car out of the studio to our car and put the bag in it and we left.

When I got it home I made a wooden base to put inside the neck so it would stand upright.

Later I acquired a beautiful book with colored pictures of scenes from the picture. In looking thru the book I saw the list of displays used in the picture which includes Bobby Blake and Jamie Farr of Nash. Because of their whiskers I could not recognize any of the 3 except Jamie Farr who you could plainly see from his nose. They were all there with

Max Von Sydow as Christ in the middle. I removed this page from the book and laid it down in the center of the desk and fastened it down with 4 red sticks. Then I put the base of Christ on top of it and as I took people on tour I showed them this page and pointed out Jamie Farr who is easily recognized.

When you took the head you did not show any interest in taking along this picture of Christ and the disciples so it's still mounted on the desk.

Later I read where George Stevens the Director was visiting in Madison so I took the book along and had him autograph it. Since then I have given the book to the State Historic Society along with 23 boxes of my entire collection of books.

I know nothing about any photo torn from a magazine you mention that I gave you.

It seems as though other people know more about it than I do

Clark Wilkinson

Clark Wilkinson's letter regarding the Christ head in THE GREATEST STORY EVERY TOLD (1965).



(Above) Clark Wilkinson's display of the Bela Lugosi cape.

(Below) Mr. Todd Feiertag's current display of Bela's cape. (Photo courtesy of Todd Feiertag.)



CARL KOLCHAK: THE ALL-TOO-SADLY "NOT READY FOR PRIMETIME" WEEKLY VAMPIRE HUNTER

by Brooks

THE NIGHT STALKER made for television movie is not only one of the most watched made for television movies in history, but it's most probably the blueprint for every modern day vampire movie that's been produced ever since (imitation being the sincerest form of flattery, as the saying goes). One could spend an entire article (and indeed, many have) on how fantastic this film was—and how it succeeded on an astonishing myriad of levels.

The fascinating, fresh (at the time) concept of how modern day society (the populace, the police, the politicians) would actually react to a rash of something as supernaturally medieval as a vampire attack: the arrogant, inflated reluctance to face the humbling reality that in spite of incredible technological and scientific breakthroughs, man is still in many ways the primitive shivering before nature and her mighty thunderstorm's light show.

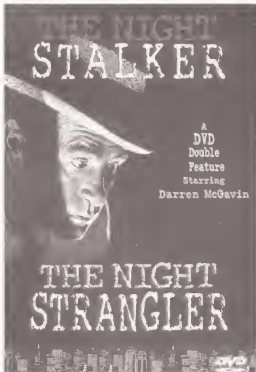
There's also the then-novel idea of the true-to-life schlep turned "reluctant hero": the romantic notions of a handsome, charming "Van Helsing" type who lives simply to fight evil and protect the people of another time completely.

In these crust-covered, coldly cynical modern times, Carl Kolchak is truly the everyman heard about in all fiction. There's not an apparent heroic bone in his body. He's simply a slave to his strongest drive: the need to get the story... and then sell it. Here is a fictional hero that has nearly every aspect of every character part ever written: He's (in equal parts) coward, conniver, liar, cheat, patsy... all the while displaying the brave, determined, resourceful and honorable traits, as well. The

strangest of personality bedfellows ever, it seems: All of this under one, rather beaten up chapeau.

He is the metaphorical ferret and the weasel. Yet he is the lion and the bear.

Witness to what lengths he'll go to ingratiate himself to a possible source (bribery, lies, law-breaking, etc.). But see also the man that simply will not bend to pressure: The Herculean courage of a man that will not back down



despite the entire collective of the Las Vegas law and political community landing smack dab on him and his battered typewriter.

What a character! If one was an actor, this is the type of role to dream of—to (forget the unavoidable, vampiric pun) completely sink one's teeth into. So bloody much to work with here with the character of one "Carl Kolchak". And of course, the talented Darren McGavin certainly did just that—creating a character for the ages. His rascally "Kolchak" now solidly a piece of pop culture.

The television audience reacted to the ads featuring the then novel idea of a vampire running around in modern Las Vegas and



tuned in for this film in record numbers. And they were rewarded with outstanding characterizations, intelligent, insightful story-telling, exciting action sequences (for the time these are marvelous!) and of course, some really good scares. Between Jeff Rice's original story, the superb Richard Matheson, Dan Curtis, the actors—everyone involved—this entire piece is simply sublime!

(As a footnote, the film still holds up incredibly well these 40 plus years later—have a look.)

It took the execs at ABC not very long (indeed, probably a peek at the unbelievable Nielsen ratings that evening made some instant decisions) to re-team everyone and next year's **THE NIGHT STRANGLER** film was born. As good a follow-up as possible perhaps, but the rot immediately began to set in on nearly every level.

There's also the legendary third TV movie, about an alien invasion, which was actually written—and then handed off to Matheson to polish. And ultimately abandoned, replaced by the woefully mis-conceived TV series which came on the heels of **STRANGLER**. And a great, great character—along with a magnificent framing set up—completely disintegrated.

Carl and his world went from hero of the ratings to the *Not Ready for Prime Time Vampire Hunter*... from infancy to senility... in seemingly a mere blink of an eye.

What happened? What went wrong? Why didn't this fantastic basic premise last years like **BONANZA**? **GUNSMOKE**? **DARK SHADOWS**?

The problem was morbid, mind-numbing déjà vu for the audience, sending a massive, built-in audience scrambling away in droves.

And an original integrity of fantastic, insightful, fascinating characters reduced to juvenile, cartoon levels.

And a gasping lapse in narrative logic.

These insurmountable problems did what no horrible creature could otherwise do to Carl Kolchak...

The first film introduces us to a world weary, cynical—yet intensely street smart reporter. Carl is not a young man. He has seen his share of life. Is he a success (whatever that means)? That, like everything in life is relative to be sure, but to view his rumpled suit, crumpled hat, beat up convertible there is certainly no financial success at this, the fabled mid-point of his life. Once he latches onto the elusive vampire story here, he greedily, lustfully ogles "the big time" success this story will bring him and hangs onto that dream thru the first film like a pit-bull.

But the point is he is a very experienced man. And at the end of this film, having been completely used, played and spit out, stripped of everything (his girl, his position, his story, his dream, his dignity, the list is endless), he ultimately smiles at his naivety

The Night Stalker

New
This Fall
on ABC



The Night Stalker



This show is a scream. And a moan and a gasp and a shriek. Not to mention eyes widening in terror, hands clutching throats, bodies slumping to floors, and figures lurking in shadows. *The Night Stalker* is based on a made-for-TV movie of that name, and Darren McGavin reveals his role of Carl Kolchak. He's a reporter who keeps coming up with bizarre explanations for crimes. His editor (Simon Oakland) and the police wish he would keep his crazy theories to himself. But when he sees a cape-clad murderer escape unscathed after jumping from the roof of a five-story building, getting run over by a car and being shot at point-blank range, Kolchak figures there's something strange going on, even if nobody else in the whole city of Chicago is willing to give it a second thought. *The Night Stalker's* plots, involving werewolves, vampires and other weirdos, have to be taken with a grain of salt—and maybe a bag of garlic. Debut: ABC, Sept. 13. Pictured: Darren McGavin.

The 1 TV movie of all time Winner of the Writers' Guild and the Edgar awards by Jeff Rice **THE NIGHT STRANGLER**



Screenplay
Adapted by
Richard Matheson

for believing he could've pulled this miracle off in the first place—as he recounts his final statements—that last remaining reporter's integrity has him preserving the entire story via a tape recording.

But here is a character truly Shakespearean in its tragedy—that has clearly learned his lesson the crudest way possible.

And yet. And yet...

For when **THE NIGHT STRANGLER** revisits Carl, he inexplicably goes down the exact same (the exact same) precarious path. It strains credibility that even though this new ghoulish mystery engages his incredible reporter's instincts, he doesn't merely, sagely back away. Lesson learned? Apparently Carl is afflicted with a severe case of ADT.

Even his boss from Las Vegas (and the first film) Tony Vincenzo (the superlative character actor, Simon Oakland), who had a sneaking reporter's admiration for Carl's nose for a story, his determination, his courage, shows up in the second film in

Seattle along with Carl. And is miraculously (to say the least!) his boss yet again. A plot contrivance so inane, simply so the same harried, comic repartee between boss and employee could be re-milked for all its worth. This not only strains credibility—it shatters it.

That these two world weary men would be having the exact same arguments in their exact same positions a mere year later after their life-shattering, disastrous experience in Vegas? The

solid depth of intelligence of this first script is sadly lacking in the second. A little something called character development is woefully missing. Einstein said something like "the definition of insanity is to do the same thing over and over again, expecting different results". Watch the first film and ask what Vincenzo and Kolchak would do after these original events? Repeat the entire process verbatim one year later in a another city? If (if...) they were both able to find new jobs in their industry, at their ages, they'd be thankful for the new gig and simply tow the line. Pad

their retirement. They tried the Don Quixote route before; the "inform the people regardless of the consequences" routine in Las Vegas. It cost them everything.

And as artistic integrity collapsed like Richard Anderson's facial features sans his youth-given serum, there's Vincenzo completely disbelieving Kolchak's new story, even though just a year ago he had all the squelched information on a living vampire with the strength of 10 men!

When ABC made the decision to go to a **THE NIGHT STALKER** series, what may have seemed like a godsend for TV instantly evaporated in to a costly ratings disaster. The drastically poor artistic decisions from the second film continued over *en masse* to the TV series. And to add to an additional crushing burden, both Matheson and Curtis took no part in the series. Did they see the drastic slide in quality from the second TV movie strangling any change the series had?

Or was it a personality clash? There's certainly no secret that McGavin in later years refused to work with Curtis ever again. He wouldn't reprise Kolchak for **THE X-FILES** (a real shame, that) but agreed to appear on the show as a new character

THE NIGHT STRANGLER

The mind-chilling sequel to **THE NIGHT STALKER**

the TV movie of all time, winner of the Writers' Guild and the Edgar awards by Jeff Rice

Original screenplay by Richard MATHESON

contrary, the INS must have enjoyed losing money—for each week, Kolchak would pursue a story that was completely covered up and never published. And Carl, veins in his neck sticking out to record lengths—not to mention his actual neck—was desperately arguing the merits of his weekly story. With Tony, with the federales, with the politicians. And each week, he'd have no headline. And evidently no paycheck either.

instead. So there is definitely some animosity there.

But whatever the reasons for Matheson and Curtis' absence, the TV show spiraled out of artistic (and ratings) control almost instantaneously.

McGavin saw the problem right out of the gate and called the situation a dreary, repetitive "Monster of the Week" syndrome. Kolchak, now working in Chicago yet again under Tony Vincenzo (were these 2 secretly married?) at the INS (International News Service). Despite clear evidence to the

Weird murders by unearthly killers in Chicago?

Hard to believe isn't it?

But you will when you see...

THE NIGHT STALKER

STARRING DARREN MCGAVIN

abc **NEW SERIES 10:00PM**

But regardless, he would always find a method of killing the monster as the show cut to its final commercials.

So Carl the completely self-absorbed cynic on the perpetual scout for a buck has not become the stereotyped heroic, lanterned-jawed, self-righteous "Monster Killer"? And can't ever tell a soul about risking his life each and every week? This behavior is so entirely "anti-Kolchak" it boggles the mind. Watching the weekly series, one could be forgiven for making the obvious assumption: Carl Kolchak clearly was a pathological masochist, plain and simple.

Such completely ridiculous 'cookie-cutter' scripts were completely identical week in and week out: only the monster suit varied.

Not to mention the ludicrous suggestion that downtown Chicago was the ultimate hotspot for monsters of every single type and size. Wind, yes. Monsters, highly doubtful.

But each week, a brand-spankin' new monster was gnoshing its way thru victims. And each week the police would shrug their collective shoulders and say the same bone-numbingly redundant dialogue: "Get outta' here, Kolchak! And don't you print any of this!". Yawn. Is it any wonder that the television audience bailed out so quickly, having been raised on **THE NIGHT STALKER** TV movie's overwhelming smarts, intrepid writing and vivid characterizations?

It'd be easy to blame the writers of the time but it's clear that ABC called the shots: nothing was to steer in any direction other than a direct re-do, week to week of the successful formula from the first film.

The real tragedy of all this is the series could've had a very different fate if it followed the template of marvelous programs like **THE TWILIGHT ZONE**, **STAR TREK** and others that fought diligently for and employed intelligence, wit and character development in a very adult, provocative way. If someone like Rod Serling (just imagine!) or Gene Roddenberry had taken over the reigns of the **NIGHT STALKER** series?

Think about what Kolchak would've actually entertained doing with his life after the first film had the creative quality remained? First off, he's basically a man on the run. He'd have to repurpose his reporting skills somewhere he could make some actual money but on the complete down-low. Burned completely by the heroic journey he'd taken in Vegas, it'd simply be 'never again' for that route.

Unless...

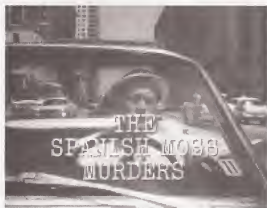
Why not have some mysterious, powerful yet elusive paranormal society (in the 70's this would be a very novel idea—the media saturation of "paranormal" of the 21st Century being decades away) with unlimited wealth devoted to discovering events that furthered their special interests seek out Kolchak, having heard about what happened in Vegas and Seattle (they could've followed all that seemingly 'closed file' information via their worldwide, mysterious 'sources').

Recognizing a kindred spirit in Kolchak, after two really bad years, would be ripe for an offer of vindication and



appreciation, both financial and professional. With an offer of a totally free hand combined with protecting his identity and of course, monies unavailable otherwise, Carl would snap up their offer—his dignity fully intact.

Probably believing them to be millionaire crackpots, he'd smilingly take their money and make a 'show' of effort. The



A vampire killer loose in Las Vegas?
It's hard to believe, isn't it?
But you will when you see

The Night Stalker

A real horror story.

Starring Darren McGavin and Carol Lynley

A World Premiere

Movie of the Week 8:30pm ⑧

Remember the vampire Kolchak killed in Las Vegas?
Is it possible one of his victims is now a vampire
terrorizing Los Angeles?

See the bizarre truth in

THE NIGHT STALKER

STARRING DARREN MCGAVIN

abc **NEW SERIES 10:00PM ⑦⑧**

THE NIGHT STALKER



10:00 NEW SHOW. Darren McGavin
stars in a chilling horror series.

SCARY 86! THE OFFICIAL COUNT BEGINS TO 100!

KOLCHAK: THE NIGHT STALKER

Reporter Carl Kolchak
covers the high life on a
luxury liner's last cruise...
and it turns into a voyage of
terror. Darren McGavin stars.

10:00



abc **TONIGHT ⑦⑧**

ENTER THE TERRIFYING WORLD OF

The Nightstalker

NOW ON LATE NIGHT!

This week:

Kolchak's up to his neck
in danger when he tracks a
female vampire who's
out to bite on Los Angeles!
Starring Darren McGavin.

Followed by the TV premiere of "Baby," the horror film
that takes you beyond the supernatural.

HEADLESS BIKER ON RIDE OF DEATH!



The Night Stalker

Starring Darren McGavin.

Followed by the TV premiere
of "Beyond the Door."

humor of the show would be organic and completely character based, rather than simply (lazily) repeating the identically humorous situations that made the first film entertaining (when the jokes, like the situations were both new).

In this "what if" scenario, each week Carl would experience new thrushes—all over the world/wherever they'd fly him—with the paranormal. His cynical, wise-guy attitude would now be tempered with a budding respect for things that are simply not known. And writing about these stories, including his feelings on seeing the world from a fresh, new perspective (while never fully losing his charming, cynical side).

New Orleans, Washington, Salem, Massachusetts. Lots of activity there and visit those cities he would. But also Scotland, London, Ireland, etc.—anywhere there's a story to unearth.

And the audience/readership of his writing? Only the well-connected members of this society that wants desperately to learn about the supernatural.



**PREMIERES
REPTILE ON
MURDER SPREE!**

**THE CBS LATE NIGHT MOVIES
DOUBLE FEATURE**

The Night Stalker

**STARRING
DARREN MCGAVIN.**

**11:30PM
CBS 2**

FOLLOWED BY
THE STARTLING
CONCLUSION
OF "HELLER
GATE"—
THE TRUE STORY
OF THE REARSON
MURDER.

THE LEGEND OF HELL HOUSE (thanks also to Matheson's pen), tells the story of a very wealthy man, close to death, who employs a team to investigate the grand-daddy of haunted houses to ascertain any proof of an afterlife. That narrative works so well there and would here in equal measure. For money, like life, is imminently fleeting. But the need to know life's bigger answers.... its mysteries....

Imagine this 'collection' of very wealthy men, from international, very old families (history, of legends and everything of the past) whose addictive pursuit of the unexplained warrants their vast power and resources. Yet as the very cream of world society—in the not as yet enlightened 1970s—their need to employ undercover agents to do their investigating would be paramount. To reduce the risk of public ridicule and embarrassment, they'd have distanced themselves publicly from these secret pursuits.

Kolchak's interaction with the mega-wealthy—he of the con-man, "man of the streets" persona—would always be vastly entertaining: whether he was slyly negotiating to increase his part of the take in a situation or occasions when they were powerfully smacking him down... or their comical "ruling class versus the working class" shock when they realize the illegal or shady maneuverings Carl used to gain admittance or secret information for investigation. All fodder for great television.

This would've taken the highly entertaining themes of the Vincenzo (rational/traditional mind) versus Kolchak (ability to see new things, explore new horizons) scenes and learnt this argumentative dynamic to these new character relationships, not to mention giving the writers mighty artistic legs for years to come. As both Carl and this mysterious board of directors all grew as characters—as real people will do—their

perspectives and characters would grown, too. Talk about character development. And audience involvement (read "wonderful ratings").

Watch the first season of the original **STAR TREK**. Then see those same characters and actors, given room to expand in the subsequent seasons two and three, the internal and external evidence of what the audience has seen them experience. It's one of the very reasons that show is still intriguing, and its fan base is in the millions. These seem like real, living beings. It's an interactive experience: The audience grows right along with them.

To deny the already fascinating character of Darren McGavin's Carl Kolchak any room to evolve: to change, to learn, to develop new skills was literally to somehow lose him to eternity (not to mention viewer malaise). To think of what might have been now that all these extremely talented men are gone, the opportunities squandered for some truly excellent television.

And certainly by this point, there'd be the much-anticipated, digitally remastered, four season DVD collection from such a **NIGHT STALKER** series as described? Ah, 'tis more heartbreaking than what the intrepid Kolchak dispatched to Janos Skorzeny in the closing reel of that first, wonderful **NIGHT STALKER** movie.

And just as messy.



Return to MONSTER MOVIE MATINEE

by Joe Capuana

During my youth growing up in Utica, New York, on Saturday afternoons at 1:00 p.m. — it was my solemn ritual to sit alone in a darkened room staring at a black and white television screen to watch **Monster Movie Matinee** — a show broadcast from nearby Syracuse, New York. **Monster Movie Matinee**



of *Frankenstein*, *Creepy* and *Eerie*, Aurora plastic models, toys and trading cards that rode the crest of the horror and science fiction wave which began, like a tsunami, back in the 1920's and 1930's from the original films of "The Phantom of the Opera" and "Dracula" and "Frankenstein" and continued into the 1960's.

The show opened with creepy organ music, howling winds and the Wagnerian strains of "This Island Earth." The camera slowly moving through the mist, through a desolate graveyard, dry ice fog on either side of a bridge through which emerged a long winding stairway up a very steep hill to the haunted *Monster Mansion*. Fade to the interior — to a room with a fireplace and a person, Dr. E. Nick Witty, hidden in the shadows — sitting in high-backed wicker chair at an organ. Only an arm is exposed, clad in a dark velvet sleeve with white cuff and a pale, veiny, talon-like hand with long black fingernails and large rings continuously gesturing. His name E. Nick Witty is a play on the word "Iniquity" which is

was one of thousands of horror shows nationwide which were part of the explosion of horror hosts, monster magazines i.e.: *Famous Monsters of Filmland*, *Monster World*, *Castle*





the Biblical word for sin. Dr. Witty himself was never seen. The story told is that a laboratory accident had left his face horribly disfigured. So horrendous was his disfigurement that a camera lens would

shrinken head the result of some of Dr. Witty's experiments. Lape also portrayed another WSYR-TV personality "Salty Sam" and was also



explode when he was photographed. Because of that, the viewers only got to see Dr. Witty's hand. There is a Central New York myth that someone had seen an episode where they flashed to his face and it was covered in blood. But truth be told — they never showed Dr. Witty's face.

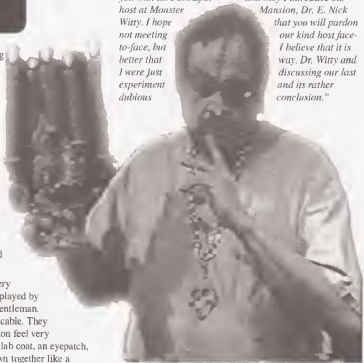


known as radio and TV personality "Bill Everett," from his role in the cable show "Snuckleby and Friends." He performed as a storyteller at schools, libraries, and local events. Both he and Alan Milair did voice characterizations for noted children's author Bruce Coville's audio books particularly "The Monsters of Morley Manor," "By The Great Horn Spoon!" and "The Monster's Ring." Here is a transcript of a script from a February, 27, 1965 broadcast:

"Ahhh, Dear Guest, do come in, we are delighted to have you with us. I am Epal and may I introduce our host at Monster Mansion, Dr. E. Nick Witty. I hope that you will pardon not meeting to-face, but our kind host face-I believe that it is better that I were just discussing our last experiment and its rather dubious conclusion."

Lacking the humorous, campy-cornball approach to horror-hosting like that of Svengoolie, **Monster Movie Matinee** was very serious business. Dr. Witty and Epal tried to recreate the Universal gothic horror atmosphere of the films. As Alan Milair and Bill Lape were both influenced by the old pre-television radio dramas such as "Lights Out" and "The Shadow," they brought to the show a respect for the films they showed, using a technique from the radio dramas which they enjoyed — placing emphasis on the voice rather than the visual character, forcing the viewer to use their imagination and thereby be drawn into the stories.

While Dr. Witty's character was very sinister his trusted assistant, Epal, played by the late Willard Lape, was a true gentleman. Both were very hospitable and amicable. They made all visitors to Monster Mansion feel very welcome and at ease. Epal wore a lab coat, an eyepatch, had a metal hand. His face was sewn together like a





Dr. Witty's hand resumes gesturing. "Ah . . . but Epal, dubious only in that it did not work satisfactorily . . . that time. I always have the highest hope. The formula, unfortunately was

not complete. A vital portion had been destroyed by the fire that wreaked such havoc with the wax museum."

"But, Dr. Witty," added Epal "I am sure that our guest would prefer to hear details on a more optimistic situation. I refer of course, to your next experiment."

"Of course, you are right Epal, but first . . ."

Epal takes out a large cigar then fishes out a match from his pocket, places cigar in his mouth, strikes the match and lights the cigar. Dr. Witty reaches for the pistol on the organ and fires the pistol at Epal. The cigar flies from his mouth and falls to the floor. Epal is astonished. "I'd rather you didn't smoke." Dr. Witty intones.



"Of course, Dr. Witty, of course . . . as you wish . . . but why this dislike of tobacco and its use, Dr. Witty?" Dr. Witty explains, "I am always reminded of a rather harrowing experience with a fire and smoke breathing monster, when I see some person trying to emulate an active volcano. Perhaps this would serve as our narrative of the unknown. Shall I continue, Epal?"

"By all means, Dr. Witty, by all means."

"Well, not too long ago, on a distant island, survivors of a plane crash discovered an incredible creature. It was Gigantis the fire monster" (bellows loud evil laugh)

Monster Movie Matinee spanned three decades from 1964 well into the 1980's. Those who grew up with the show will remember the vast cauldron of horror and science fiction films that they were introduced to: Kronos, Them, The Thing That Wouldn't Die, The Fly, The Day The Earth Stood Still, Bucket of Blood, Dracula, The Wolfman, Frankenstein, The Brain That Wouldn't Die, House on Haunted Hill, The Tarentula, Day of the Triffids, The Time Machine, The Creature Walks

Among Us, This Island Earth and Dr. Scardonicus.

I have always attributed the impact of these early horror movies and the characters of Baron Daemon and Dr. Witty and Epal on Monster Movie Matinee for their influence of my artistic direction at an early age.

Back in the early 1970s — long before VCRs and home digital recording — I began recording the audio from some of the skits on Monster Movie Matinee on

reel to reel. Decades later in 2006, when I created my own website for my artwork, I happened to find Dan Phillips of St. Louis, Missouri (a.k.a. Monsterman Dan) and his website dedicated to another Syracuse horror host who we grew up watching — Baron Daemon. At the time, there was nothing else online about Syncuse's horror personalities. I was now inspired to start a Syracuse Horror Host website in order to post these recordings online for others who also remembered the show to enjoy. So, I started the Syracuse New York Horror Hosts website (<http://artofjosephcapuana.homestead.com/horrorhostindex.html>) dedicated to two of my very favorite horror hosts in the Syracuse area, Baron Daemon whose show The Saturday Hollywood Special and Baron's





Monster memorabilia collector, Chuck Waltz, of Phoenix, N.Y. with the set of Monster Movie Matinee.

Bloody Buddies Club was broadcast on WNY5-TV Channel 9 and **Monster Movie Matinee** which was broadcast on WSYR-TV Channel 3.

Quite unexpectedly, fans who grew up watching these shows — some scattered all over the globe — came out of the woodwork. I began receiving e-mails eager to talk about **Monster Movie Matinee** and their memories growing up watching the show. One fan, who was also a serious collector of classic monster memorabilia from just out side of Syracuse, New York, Chuck Waltz had purchased the **Monster Movie Matinee** set with the props and even the casket that was used on the show from Alan Milair. He was kind enough to supply me with some of the actual scripts used on the show (some dating back to 1964!), photographs and even rare video footage of episodes which he allowed me to post.

As the popularity of the website increased, I was receiving many requests to post the footage of the original scene. Unfortunately, at the time, I did not possess this rare footage. My letters and e-mail requests to the TV station yielded no results as they did not have any footage. It was their practice to tape over the episodes rather than archive them.

So, one day I set about reconstructing the original opening as best I could. The only art reference I had for the house was a still photo of a screen grab from the opening which someone had posted online. My first task was to locate



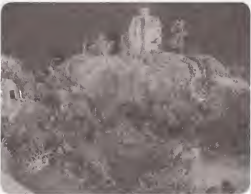
the exact haunted house model. After researching many haunted house models that were available in the late 1950s and early 1960's for railroad models, I

though very scarce are now collector items. Their wooden models are considered among the best with serious railroad modelers. In fact, the Alexander haunted house may have been the original model that the famous Bates Motel was based on for Hitchcock's movie Psycho. The prevailing rumor is that the Bates house is based on Edward Hopper's painting "House by the



Railroad." (Museum of Modern Art, New York)

Below are some photos of my finished effort at reconstructing the opening model of Monster Movie Matinee.



finally found the source — an Alexander H-O scale wooden model of a haunted house used in the series. The Alexander company had long ago ceased to exist and their models,



Obtaining this model was not an easy task but thanks to eBay all things are possible. What followed next was much styrofoam, glue, cardboard, thinly milled sections of wood and much, much patience and time.

After visiting several local railroad modelers stores I was



Pictured above: the crew of Monster Mansion Memories are: Dave Fulkerson, Alex Dunbar, Alan Milair, Cody Wolf and Andy Wolf.

unhappy with the quality of the H-O scale model trees commercially available. All were not very well detailed. So, I improvised by using the root systems of small plants which I would clean off, dry and spray with liquid plastic. Voila! — a perfect minutely detailed creepy looking tree!

Next came the task of filming my version of the opening with the original music and posting it on YouTube and linking it to the Syracuse New York Horror Hosts website.

In March of 2011 I was contacted by a filmmaker with Andy Wolf from **Wind Up Films** who also grew up watching **Monster Movie Matinee** and who was creating a documentary of the history of the show called **Monster Mansion Memories**. He had managed to acquire footage of the broadcasts from Alan Milair's personal recordings. We arranged a date and he and his four man camera crew came out to Buffalo on a Saturday afternoon for an interview. I was also illustrating some of the stories which they did not have video footage for. A few weeks later, they returned to photograph the model of **Monster Mansion** with a device called a jib boom. A jib boom has a camera at one end and a counterweight on the other, so that the camera can move smoothly in any direction in an extended arc.

The model was set-up in the garage to accommodate the boom and camera.

That September I was invited to be part of a panel discussion on the documentary at **Scare-a-cuse**, a horror



Pictured above: myself and Andy Wolf with Monster Mansion model.



Alan Milair at Scare-a-cuse 2011 greeting fans.



Scare-a-cuse 2011 Monster Mansion Memories Panel discussion Ron Bonk, Andy Wolf, myself, Shawn Wayson, Alan Milair, and Joe Turrisi.

and science fiction convention, held on Saturday, September 10, 2011 at the Nicholas J. Pirro Convention Center, part of the Syracuse OnCenter in downtown Syracuse, New York. I finally got to meet Alan Milair (Dr. E. Nick Witty) in person, who was accompanied by his daughter, Shawn Wayson. He sat next to me on the panel which consisted of Ron Bonk, filmmaker Andy Wolf, myself, Alan Milair, and the set designer for **Monster Movie Matinee**, Joe Turrisi.



Above and left: fans meeting Alan Milair.



Below Dr. Witty's daughter, Shawn Wayson helps apply the trademark black fingernails.



Both Alan Milair and Joe Turrisi entertained the audience with stories of the production of certain episodes. They also spoke of how, with virtually a nonexistent financial budget from the station, they acquired the various unique objects and props on the show and were able to creatively use common objects and fixtures at the station into their story lines for the program.



Below: Set Designer Joe Turrisi and myself.



Alan Milair poses with the original Monster Mansion model.

The **Monster Mansion Memories** Documentary panel discussion was well attended by many, many fans who shared their memories of the show and asked for pictures and autographs and got to meet Dr. E. Nick Witty in person.

The documentary **Monster Mansion Memories** is scheduled for completion in the Fall of 2012 and will be aired on Channel 9 WSYR-TV. A DVD of the remaining footage of **Monster Movie Matinee** may be available on a DVD collection.

The faceless host of **Monster Mansion** recites his ritual narrative. "And so our monstrous creature met his end . . . or so it would seem. I am sure that you understand my aversion, now, Epal.

"Of course, kind host," Epal intones, "my apologies for intruding, but earlier you were referring to a new experiment. I believe that you mentioned that it was of a more optimistic nature. Could you tell us more?"



"My next inquiries will be to try to establish the proper proportions of the ingredients used by a certain Dr. Jeckyl, in a formula which brought him much unhappiness."

Dr. Witty responded.

"Surely, Dr. Witty, you're not going to use the formula which created that monster . . . Mr. Hyde? Not the Jeckyl-Hyde potion!!!"

"Have no fear, Epal. While I have the original formula I will modify it a bit. And perhaps I'll have time to tell you a story about a little known figure . . . the son of Dr. Jeckyl. Join us at Monster Mansion next week then, won't you. (laughter)"



As a sad postscript to this article . . .

Regrettably, on Sunday, April 22, 2012, during the same month we lost Jonathan Frid, Alan Milair (Dr. Witty) passed away at the age of 81. He joined Willard E. Lape, Jr. (Epal) who died September 19, 2004.

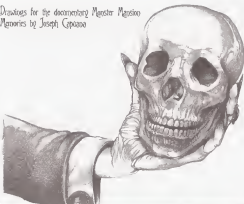
A close friend of Alan's, Chuck Waltz, told me that at one time he didn't feel that anyone remembered **Monster Movie Matinee**. In these last couple of years with his appearance in the *American Scary* video and the book version thereafter and all of the activity surrounding the documentary **Monster Mansion Memories** — the interviews, meeting the hordes of fans at the **Scare-a-cuse** convention — that this was the best way he could have spent his final years. Knowing that his work has been remembered, respected and cherished.



The Monster Movie Matinee images are courtesy of NewsChannel 9 WSYR-TV and 56 courtesy of "Time-Warner Cable" (originally "Newschannels.")

Joseph Capuana, the author, is an artist and illustrator and is employed by Citi as Graphics and Pre-Press Specialist.

Drawings for the documentary *Monster Mansion*
 Memories by Joseph Cepano



The Phyllis Farkas FAMOUS MONSTERS MYSTERY

by Mark Peetz

As a youngster around 10, and in the early 1960's, I started buying comic books—**HOT STUFF** (a Devil character, who could resist), **STUMBO** (same with a giant, right?), **BATMAN** and **SUPERMAN ANNUALS** (a lot of great reading for a quarter!), then my favorite comic book and the one that started me collecting, the **AMAZING SPIDER-MAN ANNUAL #1**. Wow! I purchased and collected, and read superheroes (mostly Marvel) until college when I started buying undergrounds. At my first comic book convention (1973/74) I discovered EC's and **WEIRD TALES** pulps.

Berkeley, CA had three comic book stores close to campus (as I recall) and one day several back issues of **FAMOUS MONSTERS** were up on one of the store's wall. I bought a

really nice copy of issue #21 along with several others. A great day!

Backing up a bit, I bought my first issue of **FAMOUS MONSTERS** while my mom was in dead-stopped traffic in Berkeley, Karloffornia. I was in the back seat when I spotted a copy of a magazine I absolutely had to own across the street in a newsstand. I jumped out of the car (no seat belts back then), ran to the newsstand, gave the man my fifty cents, ran back, and was the proud owner of FM #30! Bela as Dracula stared back at me on the cover and the rest of the world around me went away.

Like most, if not all, of you, I was hooked...big time! I subscribed, I bought the complete film **NOSFERATU** from Captain Company (sold later on eBay for \$\$\$ after buying the DVD), went to my local store and bought and built the **Aurora** models (FRANKENSTEIN was always my favorite), and read each issue a hundred

times. Because of the FM ads I found and bought **CREEPY #3**, **EERIE #2**, **VAMPIRELLA #3** and other Warren publications at a local liquor store. It was expensive, but I would find old soda bottles and turn them in for money and

mow neighbor's lawns so I could afford it. I'm sure my parents thought I was a little nutty. My two-years younger brother bought and listened to 45's, my dad read comic books as a kid, superhero as he recalls. He read my copy of **BLAZING COMBAT #2** to see what was up. He had been a Marine in WWII and Korea and approved of the magazine. I talked my grandmother into receiving my subscription copies of **PLAYBOY** in 1964/65 so my parents wouldn't see them. I'm sure grandpa didn't mind one bit!

Looking back, I was living in a *Golden Age of Wonder!* I have collected comic books, magazines, toys, cards and other items all my life continuing to reconnect to that special era! Today, I have bound copies of issues of FM #1-69, plus #80, the first 5 annuals, several later miscellaneous issues, and I still enjoy them to this day!

Enough about my personal history and collecting. I'm sure it is similar to many of you. So let's get to the heart of the matter, **Phyllis Farkas**.

This is how the "mystery" started for me: In the Warren fanzine **SPOOKY**, Vol.2 #5, 2006, a letter to the editor was written by a Mr. John Kent. In it he wrote, "...I am also thinking how the one person in the entire Warren story who was probably never interviewed in all these many years, even in that 'definitive' Warren Companion book, is the lady who supposedly inspired **FAMOUS MONSTERS** to begin with: Phyllis Farkas. I don't know if she is still alive, but probably is. She'd be around 70 now. Finding her might be impossible, but an interview with her would be fantastic, to learn more about the human, personal side of the whole Warren/Ackerman enterprise from the beginning.

I remember when speaking to Forry about 20 years ago (that would have been around 1986, three years after Warren stopped publishing) about why Famous Monsters had ended, he told me a lot about the behind-the-scenes goings on and how the relationship between Farkas and Warren was an indirect causal factor



Editor Forrest (Forry) J Ackerman.



Publisher Jim Warren.

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FAMOUS MONSTERS OF FILMLAND



FAMOUS MONSTERS OF FILMLAND



in the ending of Warren Publishing. She would be an interesting lady to talk to."

So that got me curious. Phyllis Farkas "an indirect causal factor in the ending of Warren Publishing"? Really? Who was Phyllis Farkas anyway? I tried looking her up on the Internet but got essentially nowhere. Then I decided I'd start looking through my back issues of FM, to see what I could dig up...

Issue #1, Feb. 27th 1958 (150,000 copies) and reprinted May 1st, 1958 (117, 305 copies)—Page #66, under Picture Credits and Acknowledgements at the bottom of the page, in small print, the last line reads: "A particular debt is owed to Phyllis Farkas, whose haircut inspired the entire project."

Issue #2, Sept., 1958—The Managing Editor is Victor Luce. Page #7 has a photo of Phyllis in the letters column and a letter writer asks about the acknowledgement to Phyllis from the 1st issue, titled **GIRL MONSTER**. The letter reads: "At the bottom of page 66 of Issue #1, under Picture Credits & Acknowledgments, you indicated 'a particular debt is owed to Phyllis Farkas, whose haircut inspired the entire project.' Just who is this Phyllis Farkas? And what's all this jazz about her haircut? Dr. A. Lev Phila, Penna."

Editor FJA responds: "Phyllis Farkas (picture above) is the cute blond who is responsible for **FAMOUS MONSTERS OF FILMLAND** magazine. It all happened when publisher Warren and editor Ackerman were walking the streets of New York City last October, trying to think of an idea for a new magazine. Suddenly a shapely blonde came into view and editor Ackerman whistled politely. Publisher Warren did not whistle, but instead commented that the blonde's ultra-fashionable hairdo made her look like a monster. Unfortunately the blonde overheard this remark and proceeded to tell publisher Warren what a monster HE was. Editor Ackerman solved the dilemma by quickly hustling both parties into a nearby restaurant for a cup of coffee. Soon the three were laughing over the incident, and Miss Farkas (the blonde) jokingly suggested publishing a magazine about 'monsters.' One thing led to another, and **FAMOUS MONSTERS OF FILMLAND** was born. Oh, yes, immediately after seeing her name in issue #1, Miss Farkas sued us for \$5,000. So keep

war in their FVD's!—Ed

GIRL MONSTER

At the bottom of page 66 of Issue #1, under Picture Credits & Acknowledgments, you indicated 'a particular debt is owed to Phyllis Farkas, whose haircut inspired the entire project.' Just who is this Phyllis Farkas? And what's all this jazz about her haircut?

Dr. A. Lev
Phila, Penna.



Phyllis Farkas (picture above) is the cute blonde who is responsible for **FAMOUS MONSTERS OF FILMLAND** magazine. It all happened when publisher Warren and editor Ackerman were walking the streets of New York City last October, trying to think of an idea for a new magazine. Suddenly a shapely blonde came into view and editor Ackerman whistled politely. Publisher Warren did not whistle, but instead commented that the blonde's ultra-fashionable hairdo made her look like a monster. Unfortunately the blonde overheard this remark and proceeded to tell publisher Warren what a monster HE was. Editor Ackerman solved the dilemma by quickly hustling both parties into a nearby restaurant for a cup of coffee. Soon the three were laughing over the incident, and Miss Farkas (the blonde) jokingly suggested publishing a magazine about 'monsters.' One thing led to another, and **FAMOUS MONSTERS OF FILMLAND** was born. Oh, yes, immediately after seeing her name in issue #1, Miss Farkas sued us for \$5,000. So keep buying **MONSTERS**, gang. We need the money.—Ed



buying **MONSTERS**, gang. We need the money.—Ed."

Issue #3, April 1959—Page #5, Phyllis Farkas for the first time is listed as "man-aging editor." Page #60, has a photo (shown above) of Phyllis dining with Warren (?) who has the image of Harryhausen's Cyclops from the movie **THE SEVENTH VOYAGE OF SINBAD** superimposed over his face. The caption reads: "It had to happen at the Stake Club. This one-eyed Romeo horned in next to the Man Aging Editor of **FAMOUS MONSTERS** and demanded: 'Give me a stake sandwich!' Shortly after that he was thrown out of the club for failure to wear his **FAMOUS MONSTERS** button."

Issue #4, Aug., 1959—Page #5, Phyllis is man-aging editor. Page #29 in **YOU AXED FOR IT!** Farkas requests: "I once heard there was a Spanish version of **DRACULA** and would be very curious to see how the star compared with Bela Lugosi. If you can fulfill this wish, I in return will send you my recipe for bat tamales. —**PHYLLIS FARKAS**" And on page #51, there is a photo of Phyllis and an unknown man (Warren in make-up?) and a child in costume. The caption reads: "Jewels Verne, gentleman on the right, attempts to tempt the Man Aging Editor of

FAMOUS MONSTERS, but Phyllis Farkas isn't falling for any old clam's pearls, she prefers the clammy pearls of the whizzdorn in the magazine which is being so avidly perused by her skull-mate."



Issue #5, Nov., 1959—Page #5, Phyllis is man-aging

editor. Page #53 has a photo of Phyllis with Warren (?) in a monkey/gorilla costume... Just above their photo reads: "BILL DAILEY of Odessa, Mo., doesn't want a pen-pal. He just wants our Managing Editor, Miss Phyllis Farkas. O.K. Bill, shall we wrap her as a gift?" The caption underneath reads:

now, Warren, J.R., and info on monster photos for sale. BILL DAILEY of Odessa, Mo., doesn't want a pen-pal. He just wants our Managing Editor, Miss Phyllis Farkas. O.K. Bill, shall we wrap her as a gift?



She's Lovely! She's Engaged! She's going Ape! It's PHYLLIS FARKAS again—and this time she's monkeying around with Publisher Warren. If the government finds out about this, they'll hold a KONGressional hearing.

"She's Lovely! She's Engaged! She's going Ape! It's PHYLLIS FARKAS again—and this time she's monkeying around with Publisher Warren. If the government finds out about this, they'll hold a KONGressional hearing."

Issue #6, Feb., 1960—Page #5, Phyllis is man-aging editor. On page # 49, a photo of Phyllis is superimposed into a 'You lched For It!' next to a photo of Bela Lugosi. To the left (below) the caption reads: "DRACULA MEETS THE INCREDIBLE SHRINKING GIRL, as our Man Aging Editor,



200 more
Bela Lugosi
and Gail
King either
or, either
A. LUGOSI.

PHYLLIS FARKAS, shrinks from Bela Lugosi."

Issue #7, June 1960—Page #5, Phyllis is man-aging editor. On page #51, a photo of Phyllis in a bathing suit is superimposed next to a picture of The Creature from the Black Lagoon.

"PHYLLIS FARKAS MEETS THE CREATURE FROM ATLANTIC CITY! A candid snapshot of our managing editor playing footsie with Blacky Lagoon, who can't seem to break the habit of chain smoking. This is NOT a scene from the picture ON THE BEACH." Issue #8, Sept., 1960—Page #5 Phyllis is man-aging editor. Page 7 features a photo of Phyllis with letter titled: "MAN EGGING EDITOR Who needs a foto of a n o t h e r MONSTER? I



FARKAS MEETS THE CREATURE FROM ATLANTIC. A candid snapshot of our managing editor with Blacky Lagoon, who can't seem to break the habit of chain smoking. This is NOT a scene from the picture ON THE BEACH.

MAN EGGING EDITOR

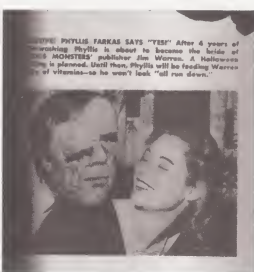
Who needs a foto of another MONSTER? I wanna see another picture of that lovely PHYLLIS FARKAS, your so-called Man Aging editor Man, she can age me any day!

VAVA VOOM
Houston, Tex.



• We don't believe your name. Who would have a name like Vava? Except, perhaps, Zsa Zsa. Didn't we see a movie about you recently—VOOM AT THE TOP? Anyway your letter in Man Aging editors corresponds with ours, and we never need to be egged on to publish a picture of the Incomparable Phyllis.—Publisher.

wanna see another picture of that lovely PHYLLIS FARKAS, your so-called Man Aging editor. Man, she can age me any day! VAVA VOOM Houston, Tex." The response below her pic: "We don't believe your name. Who would have a name like Vava? Except, perhaps Zsa Zsa. Didn't we see a movie about you recently—VOOM AT THE TOP? Anyway, your taste in Man Aging editor corresponds with ours, and we never need to be egged on to publish a picture of the Incomparable Phyllis—Publisher." On page #47, a picture of Leo G. Carroll from the movie TARANTULA is superimposed over Warren's (?) face next to Phyllis. The caption reads: "EXCLUSIVE!



PHYLLIS FARKAS SAYS 'YES!' After 4 years of brainwashing, Phyllis is about to become the bride of **FAMOUS MONSTERS'** publisher Jim Warren. A Halloween wedding is planned. Until then, Phyllis will be feeding Warren plenty of vitamins—so he won't look "all run down."

Issue #9, Nov., 1960—Page #5, Phyllis is man-aging editor.

Issue #10, Jan., 1961—No managing editor listed. (I don't think Phyllis' name is mentioned again until issue #100. But I hope to be corrected by another sharp-eyed reader.)

Issue #100, Aug., 1973—On page #28 a history of **FAMOUS MONSTERS** is recapped: FJA notes the first issue was being worked on by him in his home in late 1957. "Early on in the history of FM it was reported that the first issue 'was inspired by PHYLLIS FARKAS' hairdo."

"This brainstorm was accepted as reality by many readers of FM and for years the legend was repeated. Who was Phyllis Farkas? She was FM's first man-aging editor; rumor was it that she gave the publisher his first gray hair (he promptly gave it back to her). Today she has a 14 year old son whose favorite magazine is one whose editorial policy is designed to make 12-year old readers laff."

"The fact is, as has often been repeated in private & print and never denied, that FM was inspired by a French magazine called **CINEMA**, whose 1957 issue happened to be entirely dedicated to fantasy films. Over blueberry muffins in a restaurant in the heart of off-Broadway in New York, right under the unsuspecting eyes of a waitress who didn't know that history was in the making. **FAMOUS MONSTERS** was born."

THE END OF WARREN PUBLISHING

So what about Mr. Kent's recollection of Forry's comment to him about "the relationship between Farkas and Warren was an indirect causal factor in the ending of Warren Publishing.?"

As noted in an interview by Jon B. Cooke in 1999 in **COMIC BOOK ARTIST**, in Warren's own words, his illness drove his company into bankruptcy. So what was Forry talking about? How could Phyllis be an "indirect causal factor" in Warren

stopping publishing?

In issue #2 Forry responded to Dr. A. Lev's letter ending it with, "Oh yes, immediately after seeing her name in issue #1, Miss Farkas sued us for \$5,000. So keep buying **MONSTERS** gang. We need the money. —Ed."

I really don't think anyone took that seriously. And besides, why would Warren's girlfriend and eventual fiancé sue him? So a longstanding lawsuit by Farkas is highly unlikely.

Some have suggested that a lawsuit involving Harlan Ellison was also a factor, but other than the above, I've never heard of Phyllis having anything to do with it. Phyllis and Warren split up in 1960. Warren's last publication was in 1983, 23 years later.

OKAY, SO WHO WAS PHYLLIS FARKAS?

As best as I can tell, she was Jim's girlfriend as early as 1956 while he worked at Caloric Appliance Corp. He would have been 26 years old at that time having been born in 1930. She was with him through **AFTER HOURS** and the beginning years of FM. It's been said that the first two issues of FM were put together in Jim's parent's bedroom in Philadelphia. Money was tight and maybe Phyllis was helping him. Maybe he was unable to pay her anything, so she had a job to help make ends meet. Was she working at a doctor's office? Maybe.

It's reasonable to assume that Phyllis, Warren, and Forry all went to breakfast together when Forry met Warren face-to-face for the first time in New York City. Whether they ate blueberry muffins or blueberry pancakes, Forry's copy of **CINEMA 57** most certainly was the inspiration for FM.

As to the FM reference of Phyllis' hair being the inspiration for the magazine, maybe there was an inside joke between Jim and Phyllis regarding Phyllis' hair and looking like a monster when she work up in the morning and before she brushed it. Maybe while at the coffee shop meeting she was inspired and messed up her hair to look like a monster or something, who knows. Perhaps Jim thought it would be fun to slip in a teasing comment about his girlfriend where he didn't think anyone would notice it, in small print at the bottom of the last page.

She is listed as 'man-aging editor' for the first time in FM #3, April, 1959. So now, along with being his girlfriend, she is the managing editor of FM. In FM #5, dated November, 1959, she's engaged, she's going ape, she's 'monkeying' around with publisher Warren. So, at this point she was Warren's fiancé. In FM #8, Sept., 1960—after 4 years of brainwashing, she says yes to Jim's wedding proposal and they have set a date, Halloween 1960. I'm not sure why, almost a year later, they made the announcement again. Maybe just being young and in love is a good enough reason.

According to Forry's book **FORREST J ACKERMAN, FAMOUS MONSTER OF FILMLAND**; shortly after Phyllis called off the wedding, she married the doctor whose office she worked in.

From **STONER'S MONSTER MAYHEM MAGAZINE** #3, when Forry was asked whatever happened to Phyllis Farkas, he responded; "A doctor she was working for got her pregnant, is my understanding, and she married him."

From the remembrances of Sam Sherman, "We hadn't been there long. Jim was about to get married, and I remember him coming into the office on the day of his wedding. He had on a tuxedo and looked great. He walked out of the office to get

married and that was the last we saw of him for a month. Phyllis called off the wedding at the last moment, eventually got married to someone else!"

Jim and Phyllis were probably living in or around Philadelphia until sometime in 1960 when Warren moved the FM operation to New York leaving Captain Company in Philadelphia. Assuming Phyllis had been working in a doctor's office while helping Warren, we might assume that it was located in Philadelphia too. Perhaps the move from Philadelphia to New York was part of the reason Phyllis called off the wedding, maybe the doctor was another. Since Phyllis waited until the day of the wedding to tell Warren the wedding was off, as recounted by Sam Sherman, it is reasonable to assume she struggled with the decision.

So now Phyllis is Jim's ex-fiancé and presumably out of his life...forever? Warren was interviewed by Dave Baumuller representing **HORROR BIZ** magazine in issue #4, dated Spring-Summer, 1999. While Phyllis' name is not mentioned, look at the picture of the wall of Warren's office sometime in the 1970's. Part of the caption reads: "By 1970 Warren Publishing moved to larger offices in Manhattan."

If you look near the top right corner, yep, that's a framed photo of Phyllis from FM #3! Since Phyllis' picture is on the wall, perhaps she and Warren became friends later on. After all, it had been at least 10 years since she had called off the wedding.

It may also be interesting to note that during Warren's illness later in life, he spent time in an apartment in Philadelphia. He may have still had family there and maybe Phyllis still lived there as well. If the two had remained friends over the years, maybe Phyllis' doctor husband helped Warren while he was ill. Who knows?

Let me mention another item of interest. In issue #100, dated 1973, Forry writes that Phyllis has a 14-year old son. To have a 14-year old in 1973 means the child was born in 1959. That seems highly unlikely to me as Phyllis and Warren were dating and then engaged in 1959 according to an announcement in FM #5. No one, to my knowledge, has ever said that Warren had a child. However, if she were pregnant prior, or just after, the cancelled wedding, she could have had a child as early as 1960 making the boy 13 at the time of issue #100. That seems more likely. And, of course, had another man been in the picture that would have been a reason to call off her wedding.

Regarding the doctor Phyllis was supposed to have married, could the letter writer from issue #2, Dr. A. Lev from



Philadelphia, Pennsylvania, be the doctor? If she was working for him at that time and Forry or Jim wanted to add color to Jim's issue #1 one-liner about Phyllis' hair, maybe they asked Phyllis' boss to write in with the question so they could respond to it. "Dr. A. Lev" sounds like it might be shortened for his real name (Levine, Levinson, etc.). Perhaps Forry wrote the letter and used a shortened name of Phyllis' boss or just made up a fictitious one. Of course, it may be that Dr. A. Lev is a legit name, he was/is a doctor in Philadelphia, never knew Phyllis, had bought issue #1, and sent in a letter out of curiosity.

CONCLUSION

Hey, it's been fun for me to look through the early issues of my favorite magazines ever and see what I could dig up on Ms. Farkas. I admire Mr. Warren's taste in women. Like many of FM's readers, I thought Phyllis was a very attractive woman.

As far as this speculative and hopefully enjoyable article, some people have said that Forry could be bad at remembering details. Maybe Mr. Kent's remembrances were off to, who really knows? Personally I have not spoken to either gentleman nor have I ever spoken with Mr. Warren. But maybe this piece is the beginning for other fans or professionals who may be able to shed light on the subject.

Lastly, please accept my apology if I have offended anyone, as that was never my intent! Speculating about other people and what may have occurred in the past can be completely wrong. They are the only ones who actually know what happened. I certainly do not.

(A special thanks to author/artist Jerry Boyd and to author David Home for their help.)

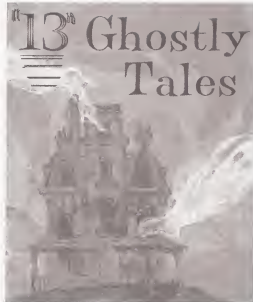
"13"

by Kent R. Daluga

There is/was this number that just stared into the future and I'm sure it wasn't there before. Yes, I'm sure it has never been at the end with 2 numbers before it in my time!! As I walked the slippery streets and pondered the limitless ideas that could be the answer to this question of this #13 and if it would be lucky or evil to the extreme...it just 2 numbers...it was just 2 numbers...just 2....and then somebody "SHOUTED" turn off the night and let there be "LIGHT"....and in time it would be revealed, just not yet?

Scary Monsters were all around me at this newsstand and then quickly as lightning "FLASH" they were gone as if the Internet has closed around them and sent the "sense of wonder" to be absorbed into the awaiting veins of these fleshy mortals and their peers. The split-mindedness of the one who knows and the ones who believe and those who know they are the "ones" they seek and will be the last to stand before the pages of the creative minds. Open your soul to the experience and log-on

ALBERT DEKKER · JANICE LOGAN · THOMAS COLEY · CHARLES HALTON



and read-on and be-on...the fringe..."13." This stranger in the strange land viewed images from the past and then in his youth that played on the cathode tube ray machine (T.V.) and also on the magnetic tape machine (VCR)...but these were different and oh so fantastic as if the colours exploded into the brain of the artist and "SHOUTED" be alive and be seen!!

So here we were (I) viewing these images of America cinema with the European twist of flavor and were they subtitled or were they voice-dubbed...the answers to these questions were for "others" to seek and explore as my eyes now "SCREAMED!" Stop, stop...and rest awhile...beautiful silence at last..."13!"

As if pressed between the pages of infinite power, we hear in whispers and hushed tones it is time for the people of other lands to behold the genius? Or

madness? Of **DR. CYCLOPS**...atomic age tale in colour!! Beware!...with no earthly restraint to hold back the intelligent vegetable (this Thing) from outer space is about to feed on people or can it be tamed in this famous story of just "who goes there"?

A rocket hurtling thru the cosmos manned by (robot/ Tobor) just passed



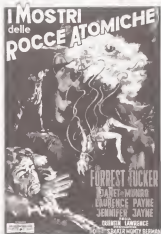


over the craters of Venus and into infinite space...whoosh! As if the menace was only from land and space comes the "challenge" from the liquid world as this monster is lurking in the chilly peaks and as the clouds roll by it's about to see the man who needed to be a-head of the pack. The lens is wide and the terror is cold and every present as the 16mm roll and the shutter/doors open to a man named "Tom." Someone asked "Atom" to split and

ATHOS FILM



all Hades speed across the peoples of earth as if this "Colossal Man" needed a reason to use the dam as a diving board....or perhaps it had to be the



"DAY" this olde world ended? As earth was being watched there were others just looking to meet a nice girl...the long arm of the "war" effort

indeed was long and 3 fingered.

Love is always ready to disappear at the flick of a lever or to blow up in your face and so this "Bride's" only scream away from her own "FRANKENSTEIN" on the next page and so it goes...

As I slipped into the darkness and flowed the shaft of light beckoning me into a room with a single shaded lamp...I feel...confused and dizzy as the images of the posters fill my

SELECT A PARTIR DU 3 JANVIER

ENFANTS NON ADMIS



LA FIANCÉE DE FRANKENSTEIN

COLIN CLIVE • VALÉRIE HOSSON • ELSA LANCHESTER
UNA O'CONNOR • ERNEST THESIGER
UNE PRODUCTION CARL LAEMMLE, JR.

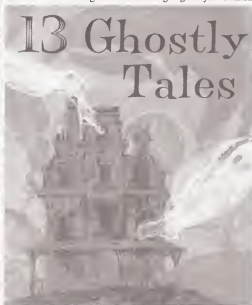
U.S. Film & Art Productions, Inc.



cranium and on bended knees I feel the ink is dry and the pages bend in my fingers as a tome of Ghostly Tales haunts my feverish brow and still I am possessed to dig deeper into the realm of phantasms...my head is turning to papier-mâché and my eyes grow larger and my grin is sardonic and still I keep feeling the #13 is never going away!! Awaken to the sounds of



13 Ghostly Tales



"The
Zombies" on
the CD player,
I wonder if it
had all
happened in a
single moment
of time and
still the "13" is
ever present
after the other
2 numbers
...11 months
to go...
only 11
months...then
"14."

"K"

"13"



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 6)

Dear Dennis—

Hoping you had a great Christmas, and that 2013 brings to you many blessings.

Although I enjoy **FREAKY MONSTERS** and other publications, your magazine is my favorite. One of my most prized possessions is my #1 of **SCARY MONSTERS**. So many of your covers are nothing less than iconic!

Thank you for providing many with scares, joy, and entertainment.

MARK WILEY Fountain Valley, CA

Hi Dennis,

Excellent issue **2012 YEARBOOK!** Greatly enjoyed "**MEMORIES OF WARREN PUBLISHING**"—the bet a dollar with Warren was a classic. Also got a kick out of **SCARY MONSTERS Mail Order**. I recently found a couple of your old catalog so it all came together nicely. Lots of great **MONSTER MEMORIES**.

Keep 'em coming!

JEFF COX Haddam, CT

Dear Dennis,

THANK YOU SO MUCH for the printing of my page 82 printing of my letter concerning **DARK NIGHT OF THE SCARECROW!** **THANK YOU FOR YOUR COURTESY!**

Guess what...I **FOUND DARK NIGHT OF THE SCARECROW** on my **FIRST TRY!!!** I went in to **FYE's** and there it was! On regular DVD! I scoffed it up on the doggone spot! **FANTASTIC** job by the entire cast, not the least **Charles Durning** as that **BIZZARE** mailman! **LARRY DRAKE—WONDERFUL**, as **ALWAYS!**

MR. DRAKE...splendid, talented actor, always!

A **TREMENDOUS** **THANK YOU**, Dennis for the **FABULOUS DESTROY ALL MONSTERS** (1968) piece! No slur to our late, beloved **Forry Ackerman**, but I **HAVE** to confess that this **SCARY MONSTERS** treatment of this wonderful film **ACTUALLY SURPASSED** Mr. Ackerman's Issue #64 **FAMOUS MONSTERS** treatment of this wonderful, colorful, action-packed Toho classic! **WELL DONE!**

Until next time,

Your friend & loyal subscriber/**SCARY MONSTERS** plugger,
TONY ODDI Watertown, NY

Hello Dennis,

Renewal of subscription went out in today's **Scaremail**. L@@k forward to many years of chills, thrills and scares from **SCARY MONSTERS MAGAZINE**, best monster magazine on the gallows (market) today.

Thanks,
JIM NELSON (H. Airy Wolf)

Hi Dennis,

I received my order today...Awesome **Monster Mags**. Thank You for the freebies! I love that stuff, I have nine bookshelves with monster stuff displayed—DVDs, books, toys, masks, pinback buttons, trading cards, those metal plaques you sold years ago, etc... Each square inch of every shelf is full of **Monster Goodness**. I really appreciate all of the help you have given me for the last twelve years to build my monster collection, and thanks for putting out the most fun monster publication in the long and storied history of monster publications.

There are so many great monster mags out now: **MONSTERS FROM THE VAULT**, **UNDYING MONSTERS**, **MONSTER BASH**, **SCREAM**, **MAD SCIENTIST**, **FAMOUS MONSTERS**...We seem to be riding a **Monster Renaissance**. We can find most of the original, cool stuff on eBay. We have several websites to read/chat about monster stuff. We can build an extensive library of monster movies

WANTED! More Scary Artists Like:



TOM SOOK

(SEE: More of Tom's drawings on page 6!)

thanks to DVDs. It's really a fantastic time to be a monster fan. I look forward to next year's MONSTER MEMORIES issue.

MICHAEL DODD

Dear Dennis,

Just dropping you a quick line to congratulate you on twenty terrifying years at the helm of the best horror mag around. I have been an infrequent reader for five years now, picking the magazine (as well as MONSTER MEMORIES) up whenever I can get my bloody hands on them. I'm 29 years old and these movies to me are unforgettable. The magazine continues to provide great new insights into these classics and I'm really grateful to have found the magazine.

I have to say, the layout of the most recent magazine (#81) is excellent, and the thematic grouping of movies (wax museum/brains and craniums) makes for excellent reading, and certainly piqued my interest in a number of films.

Thanks a lot for continuing to publish this excellent magazine, and please accept my congratulations on twenty years of spooktacular issues.

Many thanks,

ROSS MORRIS Glasgow, Scotland

Hi Dennis,

As always the magazine is AWESOME! I only thought I was a monster kid until I started subscribing to your mag. Since I discovered SCARY MONSTERS at issue 59, I have learned so much more about the history of these movies and actors and the genre in general. I love learning about the back stories and info to some of my favorite movies and movie stars from the old days. I especially like reading articles about lesser known horror movies and then finding them on Netflix or youtube to watch. Your last issue talked about CULT OF THE COBRA so I got it and watched it last night with my wife. It was pretty damn good. Tonight we're watching DR. CYCLOPS which so far looks incredible in glorious Technicolor and is so well done. It's movies like these that I'm watching all the time now because of your magazine and your great writers.

Thank you sooo much. I look forward to each issue like Ralphie waiting for his Little Orphan Annie decoder ring. Anyway I was supposed to be ordering my yearly birthday present back issues, but I couldn't help but let you know how much I appreciate your hard work that you put into the mag, every month and every year. SCARY MONSTERS IS the only REAL Monster Magazine for me. Again, thank you so much!

BILLIE ALEXANDER Spring, TX

Dear Dennis,

Please renew my subscription to SCARY MONSTERS for another year. Thanks again for a great magazine. It just keeps getting better.

Awhile back I happened to find a book called ALFRED HITCHCOCK'S MONSTER MUSEUM. I'd read it when I

SCARY MONSTERS on the Stands!



WANTED! More Scary Readers like:

Layne Taylor!

Dennis,

Here's a photo of where I buy my SCARY MONSTERS MAGAZINE. It's the BARNES & NOBLE in Sugarhouse on 1100 East 2100 South in Salt Lake City, Utah.

LAYNE TAYLOR Salt Lake City, UT

Scary Thanks to Layne Taylor and BARNES & NOBLE in Salt Lake City! Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!
Thanks! —D.J.D.

was in school and thought I'd never have a copy, but I was in an antique store and lo and behold there it was! Needless to say it found a happy home. If you can ever find one, it has some great stories in that scary readers would really enjoy.

Take care.

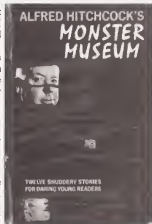
Sincerely,

LARRY W. CANTER
Mountain City, TN

Hi Dennis,

I am reading SCARY issue 80 now and I predict you will receive rave reviews on this one. I'm looking forward to 81. Thanks to ME-TV, we now have Svengoolie on Saturday nights. I think he's great. BERWYN!!

JOHN A. KENNEMORE Covington, GA



THE 7 FACES OF DR. LAO

OR THE 9TH FACE OF TONY RANDALL

Article fevered by John Kola

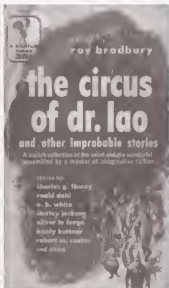
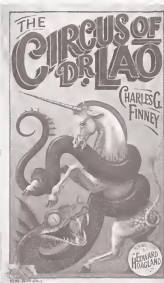
Welcome **SCARY MONSTERS** fans! Join us in a trip back to 1964 as our spotlight shines on producer/director George Pal's Metrocolor fantasy film, the "7 FACES OF DR. LAO". This wonderfully, all-around fun, funny, enlightening, and sometimes just a bit frightening screen classic has been delighting film buffs for 50 years!

With great direction, production, and those always so-cool touches of celluloid prestidigitation that have made George Pal (pic) more than just a household name, 7 FACES has yet to reach beyond its cult film status, and thus this article may serve such purpose.

Based on "THE CIRCUS OF DR. LAO" by Charles G. Finney and adapted for the screen by Charles Beaumont (MASK OF THE RED DEATH, numerous TWILIGHT ZONE episodes), 7 FACES is more than a fantasy

film. It is an exercise in love, tragedy, comedy, selfishness, philanthropy, and morality presented openly and off times with a bit of a sting in fabulous detail by Mr. Pal.

Initially, George Pal wanted Peter Sellers to portray Lao, but George gave in to MGM's request for an American actor to fill the lead...enter Tony Randall! Not since Lon Chaney Sr. has there been such a tour-de-force of such splendid thespianic multiplicity! Mr. Randall seamlessly, and with great aplomb, delivers here as Lao, Pan, Apollonius, Merlin, and Medusa. (Yes, that's Tony Randall!) The role of the Abominable Snowman was played by Peter Pal (uncredited). Mr. Randall also



THE 7 FACES OF DR. LAO film was based on Charles G. Finney's THE CIRCUS OF DR. LAO story.



ENTER THE FABULOUS WORLD OF DR. LAO...
...WHOSE WONDERS NEVER CEASE!

TONY RANDALL
7 FACES OF DR. LAO
ARTHUR O'CONNELL - BARBARA EDEN - JOHN ERICSON
METROCOLOR

voices the animated serpent, gleefully mocking fellow actor Arthur O'Connell as Clinton Stark, source of the little town of Abalone's troubles in the story. This magical film also has the curious distinction of many of the principal players featured in dual roles, i.e. "themselves" as villagers in the Woldercan sequence and Mr. O'Connell in somewhat of a 3rd role himself being mimicked by the aforementioned serpent who informs him that, "This circus is like a mirror; see yourself in it sometimes." For the role of Lao, Tony Randall did indeed and without hesitation, shave his head completely, not only for the role as Lao, but also to ease the practical assist of make-up genius William Tuttle, who also applied a temporary hair wig for Tony's own brief cameo as himself sitting in the circus' audience. Tuttle won, and richly deserved the honorary mention Oscar for his tapestry of talents for the 7 FACES

OF DR. LAO. Mr. Randall, humble and selfless, nonetheless gave credit to George Pal for piping him aboard this film and the golden jackass that Tony is seen arriving and departing on in the film. Jim Danforth (**JACK THE GIANT KILLER, WHEN DINOSAURS RULED THE EARTH**) was nominated for his special effects, losing to Disney's **MARY POPPINS**. Other cast members included John Ericson, the always beautiful and effervescent Barbara Eden, and the recently departed Frank Cady, as the mayor of Abalone.

It is this writer's wish to cast my vote for best actor of 1964 for Mr. Tony Randall—that prize went to Rex Harrison for **MY FAIR LADY**. A terrific performance, no doubt, but certainly not approaching Mr. Randall's more than inspired majesty as the "originally eccentric" and always loveable Dr. Lao, who mutters the line, "The whole world is a circus, if you know how to look at it." This masterpiece of cinema should definitely be in the National Registry at The Smithsonian, and the film contains very effective use of stock footage of Pal's films, **ATLANTIS, THE LOST CONTINENT** and **THE TIME MACHINE**, as well as the film **QUO VADIS**. The crystal ball and hourglass from **THE WIZARD OF OZ** is seen, as is the two-headed turtle, which was later used on TV's **THE ADDAMS FAMILY**.

With so many roles/personalities to fill, Mr. Randall's "9th FACE" (as I put it), should resemble "Uncle Oscar," the Academy Award for best actor of 1964...so spark up your all-electric, magic-lantern moving picture show with the **7 FACES OF DR. LAO** (Warner Bros. DVD), and perhaps you'll see yourself in it! And now...on to the bonus pressbook! (And those wonderful pictures of Barbara Eden in a bikini, too!)

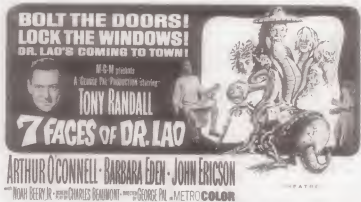
7 FACES, 7 DAYS, 7 FACTS



Contact a local radio personality and ask him to launch a contest to run 7 days offering 7 guest tickets per day for the 7 days. Using one character per day have the personality ask listeners to submit 7 facts on each character in this film, the most accurate 7 entries (with earliest postmark) winning the guest tickets. Order still #S1811-54. Here are the characters:

DR. LAO • TONY RANDALL • PAN, GOD OF JOY
MERLIN, THE MAGICIAN • APOLLONIUS, GREEK PROPHET
MEDUSA • THE ABOMINABLE SNOWMAN

NOTE: All, save Dr. Lao, are either real, are from mythology, medieval history or reputed fact. Dr. Lao is fictional so ask listeners to submit any 7 facts about ancient China.



BONUS!

Pressbook

7 FACES OF DR. LAO

WELL, A GUY CAN
DREAM, CAN'T HE?



When it comes to beauty there's nothing backward about blond Barbara Eden, currently starring opposite Tony Randall in Metro-Goldwyn-Mayer's new George Pal production, "7 Faces of Dr. Lao." Barbara doesn't attempt to disguise her allure in this portrait, but in Pal's original new film, Randall portrays seven different characterizations in one of the most unusual stories ever brought to the screen, in *Metrocolor*.

7 Faces of Dr. Lao
Still Barbara Eden 9509-E Mat 1-E

NO GREATER LOVE HATH ANY MOVIE STAR FOR HIS ART THAN TO SHAVE HIS HEAD!

Tony Randall and the mighty Samson of Bible days have one thing in common. They both lost their hair!

But where Samson grew weak, Randall grew strong. His shining bald pate gave him the strength of six men and one woman, and he plays all seven in a single film in Metro-Goldwyn-Mayer's exciting new George Pal production, "7 Faces of Dr. Lao."



Tony Randall as the inscrutable Chinese, Dr. Lao, one of the seven different characterizations he portrays in Metro-Goldwyn-Mayer's new George Pal production, "7 Faces of Dr. Lao." The fascinating picture, combining fantasy, drama, mystery and comedy, was filmed in color and co-stars Barbara Eden, Arthur O'Connell and John Ericson.

7 Faces of Dr. Lao
Still 1811-20 E Mat 1-A

Things weren't originally planned that way.

"When I first read the script of this picture, the idea of playing seven different roles appeared highly intriguing," said Randall. "I had just about had it as the best friend of the leading man in a variety of high society comedies. This script offered escape. But what complete escape I didn't realize at the time."

Truth dawned one afternoon when Randall, just arrived in Hollywood

from New York, sat in the work room of MGM's make-up editor, William Tuttle. "You know," mused the latter, "to make a pun, I feel these characterizations hang by a hair."

"How so?" asked Tony.

"Without the hair we could do wonderful things," said Tuttle.

"Shave it off," said Randall, without a moment's hesitation. And that is how he entered the shining world of the bald man long before his time.

"Socially it was a disaster," he laughed. "I shaved my eyebrows, too, and the effect gave me an unborn look. But, professionally, it was a master stroke. All of my preconceived notions on how I would play the characters vanished. As soon as Tuttle applied his make-up magic, I felt myself actually become these strange people. I didn't recognize myself, so I felt as much at home in one make-believe character as another."

Randall believes that acting cannot be studied but must come from complete personality transference, the ability to think, act and feel like another person. This boils down to a matter of research and Tony, with customary thoroughness, found out all he could about Apollonius, Pan, Merlin the magician, the Abominable Snowman, the Sea Serpent with Seven Heads and Medusa, the woman with the nasty habit of turning to stone all who looked on her face.

The star points out that appearing in a film such as "7 Faces of Dr. Lao" is an actor's dream.

"A picture like this comes along only once in a lifetime," he declares. "And am I delighted this one happened to me. The most difficult part of being an actor is the danger of becoming typed. It happens so quickly and insidiously that one scarcely recognizes the awful truth until it has become a fact. Then comes the difficult 'breaking away' process. I've been extremely lucky. One might say I broke in seven pieces!"

TO EACH HIS OWN

John Ericson had to travel back in time when he learned how to handle the controls of a 1900 Indian motorcycle for his role as an early-day newspaper editor in Metro-Goldwyn-Mayer's "7 Faces of Dr. Lao."

Tony Randall also had to accustom himself to unusual locomotion for his starring role in the new George Pal production.

However, his method of transportation didn't require mechanical dexterity. Randall spends a lot of his time in the picture riding around on a mule!

RANDALL EXERCISED THAT PREROGATIVE

Despite the complicated make-ups for his various characterizations in Metro-Goldwyn-Mayer's *7 Faces of Dr. Lao*, Tom Randall never failed to appear at the sound stage on time.

That is, excepting once.

He was right on the dot for his appearances as Dr. Lao, Merlin the Magician, Apollonius, Pan, the Giant Serpent and the Abominable Snowman.

Then came his seventh change and the unfailingly punctual Randall was ten minutes late.

However, he felt he had an excuse. His seventh characterization in the George Pal production was as Medusa, the lady who turned her admirers into stone, and Tony felt he was privileged to exercise a woman's prerogative.

Ericson Has Made Love to Screen's Loveliest Stars

Barbara Eden follows in the footsteps of two of the world's most famous glamour girls as John Ericson's romantic vis-a-vis in Metro-Goldwyn-Mayer's *7 Faces of Dr. Lao*.

In the new George Pal production, Barbara plays a smalltown school teacher who gives Ericson a hard time until she eventually relents and winds up in his arms. You wouldn't think she'd play so hard-to-get considering the heroines who were more available to him in previous films.

They were: (a) "Green Fire"—with Grace Kelly; (b) "Rhapsody"—with Elizabeth Taylor.



COIN NEW WORD TO DESCRIBE "7 FACES OF DR. LAO"; IT'S FANTODRAMYSTACOM

That venerable Chinese gentleman, Dr. Lao, may be 7,722 years old, but to Producer George Pal he's an infant in arms.

In short, *7 Faces of Dr. Lao*, Pal's latest motion picture for Metro-Goldwyn-Mayer, is the junior member of his family of movie hits. Where it took him eighteen years to sell film-makers on "Ivan the Terrible," twelve to swing "The Time Machine" into orbit and ten to launch "The Wonderful World of the



Producer George Pal with Tony Randall, with the latter in his make-up as the Abominable Snowman, one of the seven characters he portrays in Pal's remarkable new Metro-Goldwyn-Mayer production, *7 Faces of Dr. Lao*. Filmed in color, the unusual picture costars Barbara Eden, Arthur O'Connell and John Ericson.

7 Faces of Dr. Lao
S&B 1811-16-16 Mot 1-D

Brothers Grimm," the current *7 Faces of Dr. Lao* cleared the barriers and reached the wire in a record seven.

Pal comforts himself in the words of that old adage around Hollywood: "The difficult we do immediately." And since he does the "impossible," what's a few years more or less?

Ever since he began his career, Pal has taken on the type of project that others said couldn't be done. He marched cigarettes over a serene in unvarying formations long before anyone thought of bestowing attention on minuscule objects. The creation of his marionettes brought him to Hollywood, where he continued his conquest of the "can't do" elements.

"Today we are in a peculiar position," he said. "Science-fiction has caught up with science-fiction. There is no longer a point to making films such as 'Destination Moon,' 'War of the Worlds' and others in this category. All of these wild and imaginary speculations are now within the foreseeable future."

So Pal has ceased to speculate cinematically on the future of space ships, rockets or Flying Saucers. In *7 Faces of Dr. Lao*, he turns to a very real town in a very real world and gives this town an experience it will never forget in the form of a little Chinese gentleman who takes a tangled web of intrigue and omens. It suddenly disappears in a cloud of dust, just as mysteriously as he arrived.

So complex was this new project that there wasn't a word in the dictionary to describe its many facets of entertainment. Pal had to invent one—FANTODRAMYSTACOM.

"It's fantasy, drama, mystery and comedy all rolled into one," he explained. "It is also a western and a thriller with a generous dash of suspense, but if I had asked these the word would have been too difficult to pronounce."

From the first day of rehearsal, Pal began to accomplish his miracles. Getting a handsome leading man to sacrifice a lunch hour of four for a screen role was not the least of these, for Tony Randall volunteered to rehearsal without the slightest murmur.

Then there was a matter of make-up, seven complete transformations for Randall, ranging from a capricious Pan to a puffed Merlin to a wriggling, snake-headed Medusa.

"Here our make-up head, William Tuttle, performed miracles," said Pal. "We worked on preliminary skeletons together but what Tuttle came up with amazed my wildest expectations."

There are dozens of fantastic thrills that only a George Pal could conjure. A huge serpent with the face of the story's villain, Arthur O'Connell; a realistic Abominable Snowman pounding anchor stakes in a giant, spiral recircled peril in the middle of the Arizona desert; a cat-fish that grows into a sea-serpent with seven heads—each one of the seven faces of Dr. Lao; a rain-making machine that causes a near flood; a twinkling gesture on the part of the good Doctor that repairs a broken printing press, restores a wrecked newspaper office and patches a broken romance—right before the eyes of the audience.

"Oh, we have some good magic in this picture," said Pal, himself an intricate magician of status. "We make flowers grow in the desert, pluck a quince-jug out of a popcorn jar and do all sorts of mysterious things with cards and enchanted golden balls."

How?
That's a secret magician George Pal is keeping to himself.

BOLT THE DOORS, DR. LAO'S COMING TO TOWN!

M-G-M presents
A GEORGE PAL PRODUCTION
STARRING
TONY RANDALL



7 FACES OF DR. LAO

IN METROCOLOR

"7 FACES OF DR. LAO," WITH TONY RANDALL IN 7 DIFFERENT ROLES, SPELLS MAGIC ENTERTAINMENT IN SPELLBINDING MOVIE

Six-time Academy Award-winning producer-director George Pal is due for more laurels as the result of his newest Metro-Goldwyn-Mayer production, "7 Faces of Dr. Lao," one of the most unusual and fascinating motion pictures ever made, with star Tony Randall playing SEVEN (count 'em) different roles.

This film is so unique that ordinary adjectives do not apply to it, and a word had to be invented—FANTODRAMA-MYSTACOM—combining fantasy, drama, mystery and comedy.

Here are the different characters portrayed by Randall, who co-stars with Barbara Eden, Arthur O'Connell and John Ericson in "7 Faces of Dr. Lao": the title role, Merlin the Magician, Medusa, Apollonius of Tyana, Pan, the Abominable Snowman and a Great Serpent.

Set in the early West, the story opens with Dr. Lao riding into the desert town of Abalone astride a yellow mule and with a tiny fish in a fishbowl tied to the saddle. Take a good look at this little fish because it will scare the daylight out of you before the picture is over.

The Chinese has come to town to announce the opening of the Circus of Dr. Lao. This entertainment, which proves to be not only a one-ring circus but a one-man company taking, place as scheduled but not before Dr. Lao has turned the town upside down.

In his own enigmatic way, he blocks the attempt of the town's self-appointed dictator Clint Stark (Arthur O'Connell) to buy up property in a shady railroad deal. When Stark is exposed by newspaper editor Ed Cunningham (John Ericson) and his thugs wreck the printing press, Dr. Lao puts it back together again in the twink of an eye!

The crusading editor has more reason to be grateful to Dr. Lao when the latter takes an interest in his romance with schoolteacher Angela Benedict (Barbara Eden), an attractive young widow with a small son named Mike.

It is in his characterization as Pan that Dr. Lao outshines the knotted tangle between Ed and Angela. As Apollonius, he puts the mirror of truth to the local gossip. As Medusa, he turns a shrewish housewife to stone. As the Giant Ser-

pent (and this is what the little fish becomes), snorting fire and sprouting seven heads, he makes Stark see the error of his ways and persuades him to share his secret knowledge of the coming railway with his neighbors.

The remaining characterizations appear in the circus performances—and you have never seen a circus of such magic and marvels as this one.

When Dr. Lao rides out of Abalone, he leaves behind him a better town than the one he entered. And as his tattered donkey jogs out of sight in a cloud of desert dust, only young Mike really knows the secret of the seven faces of Dr. Lao.

Filed in Metrocolor and staged with the originality and imagination that have become a trademark of George Pal productions, "7 Faces of Dr. Lao" is visually exciting and colorful. It is also a treat for the ear, with Leigh Harline's intriguing score combining music of the American West and Oriental themes.

Charles Beaumont wrote the screen play, based on Charles G. Finney's novel, "The Circus of Dr. Lao." Everyone who had a hand in this picture deserves a bow, from its ingenious visual effects experts to George L. Boston, its advisor on magic.

"7 Faces of Dr. Lao" literally spells magic movie entertainment.

SECOND GENERATION

The "second generation" thespians are still popping up at Metro-Goldwyn-Mayer. Jane Fonda, daughter of Henry Fonda, recently starred in two MGM pictures, "Sunday in New York" and "The Love Cage."

Maureen Reagan, daughter of Jane Wyman and Ronald Reagan, made her movie debut at the studio in "Hootenanny Hoot."

In the forthcoming comedy about Civil War misfits, "Company of Cowards," a handsome young actor named Peter appears in the cast supporting the picture's star, Glenn Ford—his father.

And in the new George Pal production, "7 Faces of Dr. Lao," John Ericson was able to combine his pay check with that of another member of the family.

She is his five-year-old daughter, Nikki Ericson, making her first appearance before the cameras with her poppa as an enthusiastic member of the audience in the circus sequence of the film. Nikki took to the cameras like a veteran and needed no coaching to laugh and squeal with delight at tricks performed by Tony Randall.

Acting blood still runs in acting families!

Credits

Directed by George Pal. Screen Play by Charles Beaumont. Based on the novel, "The Circus of Dr. Lao," by Charles G. Finney. Music by Leigh Harline. Director of Photography: Robert Bronner, A.S.C. In Metrocolor. Art Direction: George W. Davis and Gabriel Scomomillo. Set Decoration: Henry Groce, Hugh Hunt. Assistant Director: Al Shenberg. Advisor of Magic: George L. Boston. Special Make-Up Created by William Tuttle. Special Visual Effects: Paul B. Byrd, Wuh Chang, Jim Donforth, Ralph Rodine, Robert R. Hoag, A.S.C. Film Editor: George Tomosini. Assistant to the Producer: Goe Griffith. Recording Supervisor: Franklin Milton. Hair Styles by Sydney Gulloroff. A George Pal Production. Presented by Metro-Goldwyn-Mayer.



Barbara Eden is disguised as Tony Randall in his guise of Pan, the God of Lust, in this scene from Metro-Goldwyn-Mayer's new George Pal production, "7 Faces of Dr. Lao." Randall portrays seven different characters in the picture, filmed in color and co-starring Arthur O'Connell and John Ericson.

DON'T SHRINK FROM THIS ONE!

Dr. Lao uses his own Rainmaking Machine to conjure up the drenchingest rain you've ever seen. Use your imagination. Raid your own basement or local junkyard for weird looking parts. Slip them together with a "lick and a spit," use a can of silver paint spray, letter it "Dr. Lao's Rainmaking Machine" and build a lobby display around it. Order still #1811-504. Suggested poster.

DR. LAO'S MONSTER DESTROYER

Nothing in this world is shrinkproof when Dr. Lao's Rainmaking Machine goes to work. See it open the skies and shrink a gigaotic Sea Monster down to gaffish size in the exciting "7 FACES OF DR. LAO."



DR. LAO HAS
SCALES, CLAWS,
FUR, FINS,
HORNS AND
WEARS
GLASSES!
Run for your lives
to avoid Dr. Lao



MGM presents
A George Pal Production starring
TONY RANDALL
7 FACES
OF DR. LAO

ARTHUR O'CONNELL METRO-COLOR BARBARA EDEN JOHN ERICSON

NEVER KNEW 'TIL LAO

When John Ericson gunned his 1900 Indian motorcycle and roared down the streets of the Metro-Goldwyn-Mayer studios, he wrote a new page in his chronicle of "Things I Never Knew 'Til Lao."

The new George Pal production "7 Faces of Dr. Lao" chalked up more "firsts" for Ericson than any picture he has ever made. As a small town claim to the turn-of-the-century, he was required to manipulate an early-type printing press, speak some phrases in Chinese, execute some intricate ballet steps in a comedy sequence, pilot the ancient motored two-wheeler—and have his hair curled with an iron!

"That galgot must have been invented for the Spanish Inquisition," he laughs. "How did or do women stand for it?"

"7 Faces of Dr. Lao," which stars Tony Randall (who was spared the "iron" by shaving his head) marks the return of young Ericson to the American screen after making a number of films in Europe and appearing as guest star on an impressive list of television shows.

He's glad to be back. "There's nothing like Hollywood efficiency, organi-

zation and technical know-how," he declares. "No film-makers in the world can equal it."

In one respect his return to MGM, where he made his motion picture debut in "Teresa" with another newcomer, Pier Angeli, was familiar. He still had to take lessons.

"But these were different," he says. "Instead of diction and dramatics, I was given a course in juggling and magic from George Boston, lessons in Chinese phrases from a member of the research department and a lot of advice on the technical aspects of ballet dancing from Alex Romero. As for running the old printing press, one of the studio's mechanics showed me the ropes on that."

The Indian motorcycle, borrowed from a Transportation Museum, was strictly a "do it yourself" project for the actor.

"I've always been at home on a bicycle," he says, "and I figured this wouldn't be much different. It was. It was a messer."

The studio Police Department can attest to this. On his first day of practice, Ericson received a ticket for disturbing the peace. A few days later he wheeled onto the set of "7 Faces of Dr. Lao" and alighted just in time to witness a display of fireworks as the motor blew up. Classified as a hazard, the motorcycle was retired to the machine shop where an electric motor was installed. It was tricky to operate but entirely safe.

"When the film was over, I hated to part with it," Ericson says. "As a matter of fact, I tried to buy it. For what it cost I could have bought myself a new sports car, but by that time we got to like each other."



Tony Randall works some romantic magic for Barbara Eden in his role as Dr. Lao, one of seven different characterizations he portrays in Metro-Goldwyn-Mayer's new George Pal production, "7 Faces of Dr. Lao." The picture, combining fantasy, drama, mystery and comedy, was filmed in color and co-stars Arthur O'Connell and John Ericson.

7 Faces of Dr. Lao
Still 1811-24 E

Mat 1-B

JUST WHO IS WHAT?

Any doubts as to the convincing quality of Tony Randall's make-up as the mysterious Dr. Lao in Metro-Goldwyn-Mayer's "7 Faces of Dr. Lao" were dispelled when Randall "crashed" a scene on an adjoining sound stage.

With an hour's time off from the George Pal production, Tony wandered next door where Bob Hope's "A Global Affair" company was filming a United Nations sequence. Explaining that he was a member of the Chinese delegation, he had no difficulty in getting past the guards.

Bob Hope, who has played a few nicks as fellow actors himself, was even an unexpected turn when, just as the cameras were about to turn, Randall clothed his Chinese mask and revealed who he was.

THE ADDITIONAL SCENE AND
PLAYER MATS, SHOWN IN
THE COMPLETE CAMPAIGN
MAT ON ANOTHER PAGE,
MAY BE ORDERED SEPARATELY.

SCARY 86! THE OFFICIAL COUNT BEGINS TO 100!

091

MONSTER MEMORIES

A Real Monster Magazine!

WHAT'S



SCARY



HAIRY



SPOOKY



KOOKY



WEIRD &



WONDERFUL?



***** BLACK MAGIC! *****

Are you an unbeliever? Do you scoff at magic? Then the time has come to meet one of the world's foremost magicians, George Pal, who recently performed some astounding magic for Metro-Goldwyn Mayer's astounding new picture, "7 Faces of Dr. Lao."

Boston's assessment of the George Pal production in which Tim Randall plays Dr. Lao, a different role, was in words the star himself happened to find will satisfy, confuse and convince doubting Thomases that magic is as force with which to reckon.

"Randall's tricks had to be sub-fash-ioned in keeping with the 1900 period of the picture," he said. "We actually do the same things today, only the props have changed. Instead of balls we use light-bulbs, transistor batteries, ball-point pens and other modern gadgets. Perhaps in the not too distant future it'll be using rockets. But the trend today is toward 'house type' objects. In other words, we'll use your desk or rucksack or your girl's hair. This makes things more baffling."

Boston has been in the magic business since the age of tea, when he traded his string collection for a magic set.

"This was the direct result of watching Thurston at the National Theatre in Chicago," he smiled. "Years later I became Thurston's stage manager. One afternoon, while he was making up in a room, he asked me how I ever became involved in the magic business. 'Just look in the mirror,'" I answered."

Although magic is one of the oldest forms of art (it is referred to in many scriptures in the Bible) it has kept pace with the times, Boston avers.

"Magic is still founded on four basic

principles," he explains. "They are disappearance, appearance, transposition and levitation. The possible fifth is transformation—that is, putting the girl you have saved in half back together again."

According to Boston, the oldest tricks at the magic books are the "cups and balls" and the "linking rings." The former, recently demonstrated at a magazine convention by Pal and Nanci Kerner, is called "Magic of the Atmosphere."

"This," said Boston, "is the last word in magic. Pullman is used in the execution of all else. In one trick, Kerner inflates a balloon in full view of the audience and secures the end so that it remains inflated. Then Nanci holds the balloon on her open hand while he bursts it with a pin. On her hand in place of the balloon sits a live white dove."

Few people on this earth, as far as education goes, are divided between magicians, although this doesn't go so far as to divide in each other their personal tricks on the table. It does, however, encompass a group known as the International Brotherhood of Magicians with chapters in every country of the civilized world. Their recognition pin, a small concealed rabbit emerging from a silk hat, is an open sesame to doors all over the globe.

Hollywood magicians have recently banded together to open a club, the Magic Castle, located in the Hollywood Hills. It is the mansion of a former millionaire, which has been remodelled and is open to anyone actively or passively interested in the art of magic.

The club features such things as a front door that opens at the magic word, a piano which will play any request—sans musician, and railroads that turn back the clock and give out with well-known programs of the past. Dozens of professional and amateur magic masters visit the spot to try out new tricks or peddle up old ones.

On the set of "7 Faces of Dr. Lao," producer-director George Pal, an amateur in magic (he has won numerous awards from the I.B.M.) was Boston's only competition. He often picked up a bit of magic where Boston left off.

"The whole set was magic mad," Boston laughed. "When I was giving 'you a lesson we had to keep her dressing-room door closed or the session would have become a magic show, complete with audience."

Boston classifies Randall as one of his most apt pupils. "He has the hands for it—long, tapering fingers. Everything seemed to come naturally to him. It is remarkable, considering he had a real hardship in having his posterior trick as Merlin, a magician more than a 1,000 years old and more than slightly pained."

"7 Faces of Dr. Lao" marks the second motion picture on which Boston has worked with George Pal. The other was "Houdini" starring Tony Curtis, which won Pal his first recognition from the International Brotherhood of Magicians.

Looking back at it, Boston feels he made a pretty fair deal when he traded his strings for a magic kit.

"It's taken me all around the world and back many times. It has introduced me to presidents and kings and heads of state. If that isn't magic, what is? he mused.

Cast

Dr. Lao	Tony Randall
Angelo Benedict	Barbara Eden
Climé Short	Arthur O'Connell
Ed Cunningham	John Ericson
Tim Mitchell	Noah Beery, Jr.
Mrs. Howard T. Curtis	Lee Patrick
Kate Lindquist	Mervyn Dymally
Luther Lindquist	John Quaison
Peter Ramsey	Frank Krut
Mrs. Peter Ramsey	Poppy Lee
George G. George	Edie Lyle
Cavey	Royal Dano
Sarah Benedict	Argentine Bustillo
Louis	John Doucette
Loose Cowboy	Dal McKinnon
Wayne James Sergeant	Frank Cody
Fat Cowboy	Chubby Johnson
Toothless Cowboy	Douglas Fowler
Mike Benedict	Kevin Tate

Dr. Lao	Tony Randall
Merlin the Magician	Merlin
Apprentice of Tyson	Apprentice of Tyson
Par	Par
Abominable Snowman	Abominable Snowman
Giant Serpent	Giant Serpent



Tony Randall, as the mysterious Dr. Lao, gets a lesson in magic from internationally famed magician George Pal for scenes in Metro-Goldwyn-Mayer's new George Pal production, "7 Faces of Dr. Lao." Randall portrays several different characters in the fascinating picture, filmed in color and co-starring Barbara Eden, Arthur O'Connell and John Ericson.

Sub 1811-a-5 7 Faces of Dr. Lao Met 2-D

NOTHING ABOMINABLE ABOUT THIS SNOWMAN ...

Many reports say that Abominable Snowmen now live in the Himalaya Mountains of Tibet. One of the "7 FACES OF DR. LAO" is such a Snowman. If you feel artistic, make one for your lobby. Better still, make the costume mobile and tour it around town... maybe pushing a hurdy gurdy as it does in the film. There are lots of abominable looking masks around, too. Order stills C181-31 and 1711-37E



SUGGESTED SIGN:

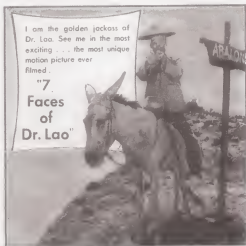
I AM ABOMINABLE



Yes, I'm the Abominable Snowman and I'm alive for everyone to see in the exciting new motion picture, "7 FACES OF DR. LAO" coming to... THEATRE DAY DATE

THE GOLDEN JACKASS OF DR. LAO

Rent a jackass, mule or donkey and hire it into Dr. Lao's Golden Jackass which is how the mysterious Oriental travels in the film. Ask your local paint, hardware or dyestuff dealer for a basic yellow acid dye, which washes off easily, or an aniline dye to last a bit longer. The dye is harmless so cover the animal with it and parade this 4-legged attorney around town, or park it at your theater. The attendant should be dressed as Dr. Lao. Order still #1811-501. Drape the sides of the animal with this sign



Your Own Sea Serpent...25¢

Intrigue your patrons by displaying a "genuine" Sea Serpent in your lobby. Purchase a 25¢ black catfish and place it in a round fish bowl as illustrated. Set off the bowl display with impressive black felt or satin. If practical, place it behind glass or a wire screen so patrons are "protected." Add even further mystery by having one of your ushers stand by armed with a large machete, spear, or rifle "in case the Serpent turns into a Monster." Order still # 1811-506. Make up this sign:

MONSTER SEA SERPENT

This is a genuine baby SEA SERPENT brought here from the mysterious Bottomless Lake of Panchol, China, if it is removed from this water, it will grow into a gigantic MONSTER doubling its size every 10 seconds.

You will see this happen right before your eyes in the startling

"7 FACES OF DR. LAO"



WOMAN OF STONE MAKES HARD BOXOFFICE CASH \$\$\$

Medusa, a beautiful woman in Greek mythology, had long, flowing, snake-like hair and a look guaranteed to make anyone who looked directly at her, rather than her reflection in a mirror. Tins Randall as Medusa has the first look to strike actress Marlene Dietrich. Her woman's form is metamorphosed in other 1944 films into a head of the scariest in a head, a head of snakes. Order still #1811-501 and 1711-37E. Ask your local paint, hardware or dyestuff dealer for the following sign to sign:

SHE TURNED TO STONE

Medusa, with her hair of snakes, turned the woman to stone. "Turning to stone" makes you look only a reflection of the Greek beauty never directly at her. Medusa's such in this... and many, many, useful before your eyes at the exciting "7 FACES OF DR. LAO"



Add to this sign with your own personal Medusa. Medusa's head of snakes, which is a reflection of the Greek beauty never directly at her. Medusa's such in this... and many, many, useful before your eyes at the exciting "7 FACES OF DR. LAO"

MEDUSA'S HEAD LIES HERE

Medusa's head of snakes, which is a reflection of the Greek beauty never directly at her. Medusa's such in this... and many, many, useful before your eyes at the exciting "7 FACES OF DR. LAO"

SCARY 86! THE OFFICIAL COUNT BEGINS TO 100!

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MONSTER MEMORIES

A Real Monster Magazine!

Christopher R. Mihm

Old School Horror Master

by Tom Fowler

The name, Christopher R. Mihm should be well known to all who love 1950s B-horror and science fiction films. Readers of *Scary Monsters* should certainly be aware of him and his body of work, which began in 2006 with the release of his first film, *The Monster of Phantom Lake*.

Before we go farther into Chris' films, yes, I call him Chris, for I consider myself a member of what is referred to as "the Mihmiverse," which is a term coined by superfan Mitch Obrecht. The Mihmiverse refers to his recurring characters within the stories of his seven films, which are all connected in both overt and subtle ways, as well as those of us who observe the Mihmiverse through his films or help the cause. Allow me to offer a bit of background and my personal reasons for seeking out Chris for purposes of assisting with publicity through my writing.

Thirty-six-year-old Christopher Mihm of Minneapolis, Minnesota, grew up watching old horror and science fiction films on television with his late father George. When first reading of this, it struck a nostalgic nerve in me, for I had the same relationship with my son David when he was growing up. However, George passed away at a relatively young age, and it inspired Chris to become a moviemaker



specializing in the genre of films that he and his father enjoyed so much; that is to say, 1950s horror and science fiction. In honor of his father, he named his production company, "All For George Productions."



I have a Christopher Mihm page on my own website which contains review articles for each of his seven films to date. You can view it at: http://tomfowlerwritings.com/christopher_mihm. Chris has also kept a news archive on his website, www.saintcuphoria.com, detailing key events since his first film was released in 2006.

The Monster of Phantom Lake premiered at The Heights Theater in Columbia Heights, MN in March of 2006. Set in the 1950s, lake water is contaminated by atomic waste. A World War II-era soldier comes into contact with it and becomes transformed into the monster of the title. This is a pretty good first effort at resurrecting 1950s B-horror/science fiction, and the film won several awards. As with all Mihm films, it is presented in glorious black and white (B&W). It is very pleasing to see a modern filmmaker appreciate the use of B&W vs. color. It is also a good time to mention that all Mihm films are recorded digitally with state of the art cameras. No "film," as we think of it, is used. The budget was minimal, very low even by Roger Corman standards, but *The Monster of Phantom Lake* is very professionally done, as are all of the Mihm films, and appear to be productions of a much higher budget than they actually are. Indeed, with the exception of his latest offering, *House of Ghosts* (2012), most scenes shot indoors were done in Chris' basement.

Since his start with *The Monster of Phantom Lake*, All For George Productions has released a new motion picture every year, all of them with a 1950s B-film look and feel. They began to appear early on in drive-in and walk-in theaters around his home area in Minnesota and next door neighbor Wisconsin. That speaks volumes to the quality of the offerings. Chris does an excellent job of marketing as well as being the director, editor and producer of all the productions. For sale you'll find not only DVDs of the films available for purchase, but you may purchase T-shirts and other Mihmiverse paraphernalia from his website as well. One wonders where he gets the time to work a day job.

Friends, family members, and a few dedicated fans make up what has become a tight repertory company of actors and actresses. It has interested me very much to observe the "small town" feel of the operation. It is exciting to think that you may one day be selected to appear in a Mihm film, perhaps as a bartender, butler or murder victim. Perhaps one day Chris will need an aging bald guy to kill off and, if he does, I hope he will call me!

In 2007, *It Came from Another World* was released. It has been fun for me to see which 1950s film I am reminded of when viewing a new one from Chris. This time, *Killers from Space* jumped out at me because of the bug-eyed monsters.



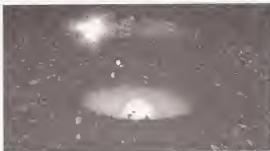
The Monster of Phantom Lake!



Chris' good friend Josh Craig was back as Professor Daniel Jackson, the star of the first film. (The running gag of his character is his William Shatner-esque slowness of speech. If you are on a quick coffee break with limited time, it would be best not to engage in conversation with the good professor!) It was pleasing to see that Chris appeared more comfortable with what he was doing the second time around. In film number two, we are also beginning to see the weaving of a recurring "Mihmiverse" of characters into the storylines.

A harsh reality came home to me as I viewed *It Came from Another World*! At one point, Professor Jackson, whom would one day go on to become president of the United States, was forced to use a device called an "apsychogenic induction despectonalyzer" to block an alien's deadly psychic powers. Sadly, I learned that one must be of superior intelligence and education to function at a satisfactory level in the Mihmiverse! This is a lesson reinforced in every Mihm film, as there is a similar high-tech device in each of them.

The offering for 2008 was *Cave Women on Mars*. If you enjoyed *Queen of Outer Space* or *Cat Women of the Moon* from the 1950s you will love this one. This is the story of a two-man outer space expedition that lands on Mars to find a society ruled by warrior women. The women have never experienced "affection" and so the story is an ongoing learning experience for both them and the male explorers from planet Earth. In film number three, we see Chris delicately exploring this issue through the eyes of 1950s theater-goers and it is done very



well. He has a knack for making his fans laugh with him instead of at him, and that is a difficult thing to pull off. He has commented several times in his DVD audio commentaries that he attempts to film 1950s B-film nostalgia as seriously as possible but it is inevitable that sometimes it comes across as humorous, as there is a gap of over 50 years in both the film industry's advancement in special effects and the viewer's sophistication level. I am confident most of his fans, those who make up the Mihmiverse, would agree.

In 2009 we were treated to the *Them*-like *Terror from Beneath the Earth*. Atomic testing and the huge monsters it subsequently created are, as you know, the staples of 1950s science fiction, along with the communist-inspired fear of aliens we neither know nor wish to understand. However, we are assured that the leader of the Mihmiverse is a man of thoughtfulness and greater awareness, as he promises at film's end, "No bats or rather large and oddly bat-like yet humanoid creatures were harmed in the making of this film." In seriousness, the film was shot in his basement made up to look like a large cave—thanks to the miracle of papier-mâché—the

CAVE WOMEN ON MARS

A CHRISTOPHER R. MIHM FILM



Terror from Beneath the Earth!

home of a deadly mutant bat creature. The budget, as with all of the Mihm films, was in the low thousands. Even the great Roger Corman could use a few lessons in thrift from Christopher Mihm.

When I began viewing the Mihm films, I was anxious to see how well he knew his 1950s B-horror and the era in general. After viewing *Terror from Beneath the Earth*, I was satisfied he knew both very well. Contrary to Chris, I lived through the 1950s but as far as I can tell, he has gotten all of the facts and, more important to me, nuances correct. I did have a bit of fun at his expense on one occasion. In one of his movies, it was necessary to blank out the inner area of a round plastic dialer on an old rotary telephone. He lamented in the audio commentary that he could not figure out how to get the plastic

dial detached from the telephone so he could remove the telephone number card from the middle. He had to spend many hours removing it digitally from the pictures. I sent an email informing him I could have done that easily, being a former telephone installer in the 1970s and '80s!

Film number five was released in 2010 and titled *Destination: Outer Space*. In this story, Captain Jackson, son of Professor Jackson, travels alone through outer space. This immediately reminded me of the Robert Lansing/Mariette Hartley episode of the original "Twilight Zone" television series titled, "The Long Morrow," wherein the Lansing character does the same thing. Captain Jackson lands on a strange planet and, in what I consider to be Chris' best work to date, we see the good Captain in a very

nicely done *Star Wars*-like bar scene. Later he is challenged by a Boba Fett-like slave trader (taken from *The Empire Strikes Back*). There was a character named A.D.A.M., taken from the Robby the Robot part in *Forbidden Planet*, another great 1950s sci-fi masterpiece. As you may imagine, the story plays like an old-fashioned serial with Captain Jackson struggling with one crisis after another.

Chris had a bigger than usual cast for *Destination: Outer Space*. There were more sets to place and it took over a year to film, whereas his previous films each took less than a year. It is easy to see there was a greater sense of purpose and drive for this story and it is pleasingly obvious when viewing. Christopher R. Mihm, with five films to his credit and having been in the moviemaking business for several years, was now

not only a skilled but experienced filmmaker as well.

Next, in 2011, we were treated to *Attack of the Moon Zombies*. The following is from the story description on the DVD back cover:

"Attack of the Moon Zombies," Christopher R. Mihm's sixth fabulous foray into the realm of 1950's drive-in style cinema, is a rollicking combination of science-fiction, horror and fun!

Twenty years have passed since Dr. Vincent Edwards (Mike Cook) battled a certain radiation-mutated bat creature and is ready to retire. While training his replacement on the Jackson Lunar Base, the two stumble upon a seemingly impossible discovery: alien plant life on the surface of the moon! Unfortunately, exposure to the spores of this otherworldly flora cause instant death. Even worse, those killed don't stay dead and instead, want nothing more than to replicate!

This era-appropriate black and white masterpiece features amazing "state-of-the-art" special effects and a strong cast, while packing an emotional wallop that may surprise you.

Sid Korpi played Ripley. Hmm...does anyone care to guess which film that came from? Hint: It is a 1970 film, one of the few allusions in a Mihm film not from the 1950s. I particularly enjoyed the use of the 23rd Psalm within the story. In film number six, we see the Mihmiverse and the characters within Mihm's body of work expanding and Chris growing as a filmmaker. The use of the 23rd Psalm reminded me of the answered prayers of the people in the original *War of the Worlds* from 1953.

In May of 2012, Chris released *House of Ghosts*. This story is a tribute to the 1959 William Castle film, *House on Haunted Hill* and comes complete with a Castle-like gimmick called the "Fear Shield" which is a small piece of cardboard that is held up to one's face to shield one's eyes from too much terror when watching the movie. It was photographed entirely in the historic South Minneapolis home of Sid Korpi, who portrayed the lady of the manor, Leigh, and her husband Anthony Kaczor, who played the butler, Piers. For a party game, a spiritual medium is brought in and he provides more excitement than the partygoers bargained for. *House of Ghosts* differs from other Mihm films in that it was filmed on-site in the Korp-Kaczor house, an endeavor which presented unique challenges. One of the DVD extras is a tour of the house, done in color so that we can fully appreciate the woodwork and décor of a very beautiful home built in 1886. The ending, which I will NOT give away, contains a character with the surname of Castle as a nod to the 1950s filmmaker.

In *Attack of the Moon Zombies*, Chris honored his father by placing his photo on a whiskey bottle. The "Old Man Yates" whiskey bottle reappeared in *House of Ghosts*. At some point, I may ask him to do something similar for me so I can appear in one of his films by proxy, as I live 400-plus miles away from his home in Minneapolis. (I live in Overland Park, Kansas situated in the Kansas City, MO metro area).

As I write this, it is August of 2012. *The Giant Spider* is in production. There is a call for volunteers to be 1950s drive-in theater goers for a night's shooting in a couple of weeks. It is killing me that I cannot be there for it. There may be somebody qualified as me to portray a 1950s drive-in attendee but I promise you, there is NOBODY more qualified! Ah well, such is life.

Well...I'm out of time and space but I would like to offer a final comment. Before viewing the Mihm films, I was



Destination: Outer Space!



Attack of the Moon Zombies!

not certain how well I would like what he is doing with the 1950s-era style of filmmaking, even though he was doing it for the love of the genre and to honor his father. I am pleased to say he has passed all of my tests. I am pleased; very pleased, with the works of Christopher R. Mihm.

Chris, please keep them coming!

Now is a good time to assist Chris in his marketing efforts. I urge you to attend a Mihm film at a drive-in or indoor theater if at all possible, but by all means purchase his DVDs. They are loaded with all the standard extras plus some unique stuff as well, such as the dialogue being dubbed into the Esperanto international auxiliary language in *Attack of the Moon Zombies* and *House of Ghosts*. How many of the big Hollywood production houses have you seen do THAT! You are also treated to an introduction by Horror Host Dr. Ivan Cryptosis.

Also available are associate producer credits. For a \$50 donation, you will receive five copies of the finished movie on DVD, two tickets to its premiere in Minneapolis, a frame-worthy certificate, as well as your name on the silver screen for all posterity! Visit his website at www.sainteuphoria.com for more information on how to participate in this program.

NOTE: to all fans and members of the Mihmiverse, please know that Sid Korpi provided valuable assistance in the preparation of this article. (Thank you, Administrator Ripley!)



House of Ghosts!

Mazza's SCARY STILLS

Mazza's SCARY STILLS premiered one year ago in our 2012 Yearbook. Thanks once again go to Robert and Lou Mazza for sharing these vintage stills with us. Enjoy "The terrible Wolf Man" in "The Devil's Brood" and Bela and Boris and Rock and Roll Bugs before The Beatles!

—Dennis Druktenis



1382-59AD

UNIVERSAL

The terrible Wolf Man, who has scared movie audiences across the nation's screens on two previous occasions, raises a bigger crop of goose pimples than ever before in Universal's "The Devil's Brood." The half man, half werewolf character is played by Lon Chaney, who created him originally..



Quite in keeping with his eerie screen roles is this unusual study of Bela Lugosi whose current screen thriller is Universal's "The Raven" in which he is co-starred with Karlhoff

Mazza's SCARY STILLS



FRANKENSTEIN (1970) © 1970
 BORIS KARLOFF • JANA LIND • DONALD SASEY • CHARLOTTE AUSTIN
 MONTY STRAIGHT • JAMES H. HANCOCK • JAMES H. HANCOCK

BORIS KARLOFF in "FRANKENSTEIN-1970"

Co-Starring TOM BOGGMAN • JANA LIND • DONALD SASEY • CHARLOTTE AUSTIN
 MONTY STRAIGHT • JAMES H. HANCOCK • JAMES H. HANCOCK

58/262



FRANKENSTEIN (1970) © 1970

THE MOONGLOWS (1968)		JODIE SANDS (1970)	
JOE TURNER (1965)		LEWIS LYMON (1968)	
EVERLY BROTHERS (1965)		SCREAMIN' JAY HAWKINS (1968)	
JOHNNIE AND JOE (1965)		TEDDY RANDAZZO (1968)	
PAUL ANKA (1965)		PLUS ALAN FRIED (1968)	
SAM (THE MARINYLOR) (1968)		AND BOB ROCK 'N' ROLL (1968)	
ON THE SCREEN			
THRILL TO SCENES LIKE NOTHING YOU'VE EVER SEEN!			
Beginning of the END			
PARAMOUNT			



DESTINY REBORN

DESTINY VAMPIRE MERMAID is
TM & ©2013 by Dennis Drukeners

PART 1

Story and Art by James Panetta

Destiny stood alone atop the high sea cliffs overlooked by her lighthouse home. The wind fluttered through her long brown hair, and ruffled her long dark blue dress in all giving her an angelic presence. Unlike her undead brethren, this half mermaid, half vampire could tolerate the rays of the sun. Some of the most powerful vampires could stand the daylight as well while loosing some of their vast strength, but Destiny was special. The magical energy coursing through the last princess of Atlantis made her a true day walker. She was not always as such. For what seemed an eternity ago she recalled the night Dracula robbed her innocence at a whim forcing her to forever walk the line between good and evil.

Scuff sailors dragged Destiny onto the deck of a 14th Century ship as the fierce storm winds rocked it about the Mediterranean Sea. As Destiny rolled onto her back she sighted the tattered flag of the ship. It was the head of a dragon. She had never seen those markings on a ship before.

"You are truly depraved my husband," said a female voice from behind.

Destiny twisted her body in the direction of the voice. She found a blond woman dressed in a black dress, with a metal breastplate that mirrored her curves perfectly, and a long sword at her hip. Beside her was a tall ravened hair man in black leather and chain mail armor. Their pale skin and inherently wicked demeanor gave them away to Destiny as the undead.

"Well it would only be considered bestiality for the lower half," said the man with a laugh.

Destiny didn't like the sound of any of that. She tried to free herself, but the combination of the net and the sailors made it impossible. Nevertheless, Destiny smacked one of the sailors across the face with her tail, and sent him straight into the stormy seas. The rest pounced on her. One turned her head so that her neck was facing the man.

"This is one feisty little fish lord Dracula," he said straining to hold her fast.

Destiny had heard that name before. The Turks had rumors about an undead Transylvanian prince of that name. Prince Vlad the Impaler of the order of the dragon. She'd seen hardened human warriors shiver at that name.

"You waste your essence my husband," said the woman with impatience.

"Did you think I would share all the power of Dracula with you Elena?" asked Dracula sarcastically.

Elena began to caress Dracula in what Destiny could only assume was a mockery of the true affection she knew was impossible for creatures such as these.

Elena kissed Dracula. "I am your wife my love."

She kissed him again. "The first."

She kissed him again. "The most beautiful."

She kissed him again. "The most..."

Dracula grabbed her by the cheeks before she could finish her last sentence. "The most ambitious."

Elena broke from his grasp and eyed him hatefully for a moment. When she realized the arrogant smirk would never leave his face Elena stormed off down the deck. Elena made a point of slapping Destiny across the face. The force of the blow caused Destiny to hit the deck, however, as Elena moved off Destiny managed to trip her with her tail. Elena growled, jumped to her feet, and drew her sword. Elena moved



in to strike, but Dracula raised his hand. Slowly Elena's hand was forced down until the sword dropped harmlessly on the deck. Elena made one last look of defiance at her husband and then stormed off below decks.

Dracula smiled and approached Destiny. She never took her hate-filled eyes off of him. No princess of Atlantis would give the undead the satisfaction of seeing any fear. Dracula seemed to like that. Dracula grabbed Destiny by the back of her hair. She never took her eyes off him.

"Still some fight, I chose well."

Then Dracula sunk his fangs into Destiny's neck. She felt her energy slowly flutter away. After what seemed like an eternity, Dracula released Destiny and she fell onto her back on the deck. She saw Dracula slit his own wrist with his fingernail. The blood from the wound dripped into Destiny's mouth. It felt like fire moving down her throat. She rolled around on the deck entangling her further in the net, and the sailors finally had to pounce on her to prevent her from falling overboard.

"A short death and then eternal life," Dracula's voice sounded like a whisper.

Then there was an explosion on deck. Splinters, blood and ash clouded the area. The sailors that had been holding Destiny were no longer of charred and battered flesh.

"The Turks are attacking!" shouted a young sailor.

Destiny looked up in time to see a cannon ball shear the young man's head clean off.

"Take us out of here!" she heard Dracula command.

The side of the deck beside Destiny exploded. Summoning the last of her strength Destiny forced herself through the breach, and back into the sea. She only remembered blacking out as she hit the water.

When Destiny awoke next she was on a beach. A little girl approached her. Destiny had the craving that day stronger and more mindless than ever since. It was a small consolation to find out later that the first kill for a vampire is irresistible. Sinner or saint there was no way to stop it. The daemon would have its first sustenance, will of the mind be damned. Mercifully Destiny remembered very little of her one and only transgression. The girl's face, a scream, the warm salty taste in her mouth, and then holding the dead girl in her arms as she screamed.

Others of her kind had seen her that day, and known what had happened. It was not her fault, but they would not suffer the undead to swim among them. From that day on Destiny was shunned by all other mermaids.

As time passed Destiny made up for that one moment of weakness, which at heart was never her fault. She found the undead, daemons, evil creatures of all kind that threatened humanity. Dracula would meet his fate at her hand on one latter day as well. Her need to make up for that the one kill would take Destiny further than she could ever had imagined one day. She would even sacrifice Atlantis in the protection of the human world. In heart she would rather her kingdom fall then be cursed for all eternity as conquerors and tyrants.

Battles were fought and time passed. Destiny's love of the sea was always intact. After every adventure, she would always find her way back to the cliff and her lighthouse. She could always find a kind of peace there. She had come to terms with herself over the centuries, both mermaid and undead. She watched humanity go from the sail to the atom, and flirt with its own destruction countless times. A few times she had even saved humanity from itself. Like the peace she was able to find for herself, she hoped humanity in 2018 would finally be able to do the same.

As she saw an Apache attack helicopter rise from the base of the cliff to hover over her, Destiny suddenly remembered there was nothing humanity seemed to hate more than peace. She looked up at the Apache in curiosity. She had seen these war machines in use before, much of an improvement over the ones before. How the humans loved their technological toys, she mused.

The Apache pilot stared at Destiny as if captivated. He began to wonder why so much hardware was needed to capture one fugitive. The Home Guard was overreacting a bit, but then orders were orders. The thing that unnerved him so much was that the woman didn't even seem startled. In his years of service the pilot had seen warlord's jump out of their skins as his craft appeared in the skies. Not this lady, she even smiled at him.

"Command this is vermillion one" he said into his headset. "I have the target in sight, she's just standing there."

A female voice was quick to reply. "Use the net you fool!" Without thinking the pilot pulled the trigger.

As the net shot toward her Destiny jumped into the air. Just as the net made contact she turned to mist and floated harmlessly through the gaps in the net, and then through the cockpit and the greatly surprised pilot. As Destiny emerged near the tail she became solid again. With one swipe of her nails the tail of the helicopter fell to the bottom of the cliff.

Destiny landed a hundred feet

below, and didn't bother to look back as the helicopter crashed on the rocks behind her. She felt the hot rush of gas from the explosion, and quickly remembered that the humans were sometimes much too confident in the infallibility of their machines.

Destiny came to her feet as bullets rained down on her. Another two Apache's were approaching from inland. Destiny ran to the sea. The bullets couldn't kill her but the sheer number being fired would make it take hours to put herself back together. Destiny reached the water and shot into the air.

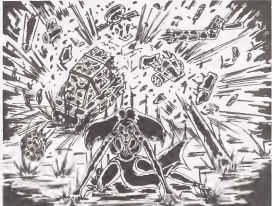
"Conjure!"

After saying the word Destiny struck the water as a mermaid. She descended into the depths and made for the open ocean. She barely had time to notice the Sea Wolf class subs moving to block her path.



Destiny stopped and looked down at the sea floor and the large rocks on the bottom. She wondered how sturdy the approaching subs were. Destiny decided to find out. Destiny raised her hand and the rocks began to float up from the bottom. She didn't like the idea of killing human, but over the centuries she had seen them create atrocities that made even daemons shiver. It was easy for Destiny to see that the group attacking were definitely not their species' best representatives.

The subs were struck from the rocks below and the hull of the led sub pierced. It turned and crashed into the side of the other sub. The resulting implosion nearly sucked



Destiny in, but mermaids were strong swimmers. She forced her way through the suction. The impositions also prevented her from seeing another sub approaching to her left.

Elena had weathered time better than her mad husband. She had spent centuries combing the corners of the Earth searching for the various amusements created by her long dead husband. Dracula had been the greatest vampire of all time, and what did he do with power? He traveled the world creating vampires out of unworthy wretches. A harlot here, a psychopath there, and even an old soldier who lost his limbs, sight and hearing were all given a piece of the great vampire's essence. How the soldier survived to the twentieth century amazed Elena. Most of them outlived their creator, but not Elena. She found them all throughout the world. Some put up a valiant fight, but Elena always won in the end. She took back what her husband had squandered becoming more powerful each time. Now there was only one left. The little mermaid Dracula had been so fond of. Elena thought she must have perished when Atlantis fell, but it turned out she had made her home in the United States. Destiny the Vampire Mermaid, so many stories had been told about her. Elena hadn't noticed at first that her prey was right under her nose. The stories and legends that were somewhat outrageous, and there was even a comic book. It wasn't until Elena had munched her way into the United States Home Guard that she found the real proof Destiny was alive.

Some old professor of occult history had taken a picture of the little mermaid when her dogooding activities had led her to cross some of the less savory elements of the United States. They seized the picture and the professor's files. Some more deductive reasoning eventually led Elena to the lighthouse. The military hardware was easy to score for the operation. The Home Guard would love to get their hands on mermaid DNA. With the promise that they could do whatever experiments they wished on Destiny, Elena was given all the resources she needed for the capture. Siring half the Home Guard also helped the deal go through.

Now Elena sat on the bridge of the led sub watching a sonar image of Destiny swim towards the open sea. It was a shame that Destiny had no idea she was heading straight for a row of underwater mines. Elena smiled, she had grown to love the killing technology her human allies were so apt at creating.

"Blow the mines Captain," she said with joy.

Destiny didn't know what hit her when the mines exploded in her path. The concussion from the blast blew Destiny back the way she had come, and the sand kicked up from the sea floor blinded her. It took Destiny a few moments but she managed to stop tumbling back and right herself in the water. She waved her hands in front of her face trying to disperse the sand obscuring her vision, but that only served to make the situation worse.

"Conjure!" she cried finally having enough of the blackness surrounding her.

The sand dispersed from the water immediately. It revealed Elena's sub only a few hundred feet from Destiny. Startled, Destiny raised her arm.

Elena smiled at the sonar image of Destiny. Elena knew that her prey was preparing another spell that would most likely crush the sub like an aluminum can. What Destiny didn't know, was that she was right where Elena wanted her

to be.

"Time to reel in our fish, fire shock wave torpedo's" commanded Elena.

The sub fired its torpedo's just as Destiny started her spell. Destiny cursed to herself and made a vain attempt to evade the incoming projectiles. She moved towards the surface hoping to get above them, but he torpedo's were much better swimmers than she was. They detonated on either side of Destiny. The blasts instantly knocked Destiny unconscious. As the shock wave dissipated Destiny slowly floated towards the surface. In a few seconds she broke the surface tension and floated motionless in the waves.

Maria Turksani was watching as the sub surfaced beside what she assumed was an unconscious diver. A moment later a Black Hawk helicopter came to a hover above the diver. A harness was lowered from the Black Hawk and the submarine crew placed the diver inside. The harness was pulled up slowly to the Black Hawk's bay. Maria pulled back a lock of brown hair and pulled a pair of binoculars up to her eyes.

To Be Continued in: SCARY 87!



SCARE-NEWS

SCARE-NEWS YEARBOOK STYLE

The New Era Edition

by Dr. Johnny Scareshock

If you are joining us for another SCARE-NEWS then you survived the Mayan death prophecy of the End of the World and are now enlightened in a newer, bolder universe. That's right the world did not end for us on December 21, 2012 as so many people predicted based on what they thought the Mayan calendar said. While the world did end for several thousand people, the natural world death rate, the rest of us went trucking along.

Being a Baby Boomer I have survived many end of the world predictions. The first one that comes to mind was the big Jupiter Effect of 1986. At that time all the planets in the solar system would be in a straight line for a few minutes and the gravitational pull from Jupiter and all the rest of the planets behind Earth versus the gravitational pull of the sun, Venus and Mercury were supposed to tear the Earth apart. It didn't matter that this alignment occurred every hundred years or so and nothing ever happened.

Then there was this Lindsey guy forecasting doom every other year or so. And Pat Robertson claiming the world would end on this day or that.

The next one was the year 2000. Remember that one? There were so many TV shows about how the world would end in 2000. You don't see those reruns anymore. I don't believe you can even find them on DVD.

It must irk the History Channel and those other networks now that the Mayan thing is a bust. They can't make money endlessly rerunning that twaddle anymore.

Who would take an apocalypse prophecy seriously from a race that couldn't even make it to the apocalypse?

By the way, the new Mayan calendars are already selling at half off.

GET WELL BOB BURNS!!!

Monster Kid Bob Burns suffered a heart attack in early January. He is recovering and wadding through get well wishes as this goes to press. Bob is one of Monsterdom's awesome individuals and we here in the Dungeon wish him all the best for a speedy and complete recovery!!

MILF HUNTER

Monsters I love to find are Frankenstein's creation and mummies. I am so tired of mumble pambie vampires and werewolves. The recent crop of movies and TV shows would make Larry Talbot mourn for release all the more and certainly Dracula would be spinning in his grave more than once! Zombies have become over done as well. Look at the discount DVD racks and you will see herds of low budget zombie movies almost as prevalent as zombies in these movies.

So what's the buzz?

Let's start with television. ABC cancelled 666 PARK WHO THE HECK CARES very early making me wonder how it even got produced. FRINGE and SUPERNATURAL have passed it. I have given up on SUPERNATURAL and FRINGE should have wrapped it up last season. This final season is painful to watch.

I do like THE ARROW much to my surprise but I have issues with

it. He is supposed to be a hero who does not wear a mask yet somehow finds time to spray paint a green mask across his eyes. He doesn't carry a mask but can hide a can of green spray paint on him?

BATES MOTEL from A&E has not aired yet so I have no further information. The series is supposed to give insight into the development of Norman Bates and why he became a killer.

THE FOLLOWING stars Kevin Bacon (who also stars in R.L.P.D. below) as the hunter of a serial killer. It is being advertised as the goriest show on television. It has not aired yet so I can't tell you more.

ABC is trying to develop S.H.I.E.L.D. based on Marvel Comics super secret spy agency.

I have given up on **DEXTER** and **TRUE BLOOD** as well. Face it, with **DEXTER** it's always find the serial killer but they might discover that *Dexter* is one and his cover will be blown and... And **True Blood** is all "Sookie, Sookie, Sookie." "Oh Bill, Oh, oh..."

I couldn't get into **AMERICAN HORROR STORY** last year and I am not interested in this year's story.

My TV leanings are towards older shows thanks to Baby Boomer channels like **THIS** and **ME-TV**. I watch a lot of westerns and am amazed at how times have changed since the 1950s. In one episode of **THE REBEL**, outlaws have taken over a town. They killed their opposition or chased it out of town and now they rule with an iron fist. That doesn't stop Nick Adams. He simply lobs dynamite into the saloon where the outlaws are meeting. Those that aren't killed in the blast are shot dead by Nick as they stumble out of the remains of the saloon. You don't see that kinda stuff happening today.

The year 2012 saw some really good movies but nothing with a cool monster or mummy in it.

The first **HOBBIT** movie blew me away! I loved it! I am so glad Peter Jackson had the foresight to shoot extra stuff to make a trilogy of Tolkien's books. Now if he would go back and do the same with **THE LORD OF THE RINGS**! There is no truth to the rumor that Bilbo meets Harry Potter in the next movie although I know a lot of people who would go to see that.

Jackson created an **EXPERIENCE** not just a movie. He went the extra mile to close gaps in **THE HOBBIT** novel that Tolkien covered in the appendices located in the **RINGS** trilogy as well as parts of **THE SILMARILLION**. We got to see that Chris Lee's character, Saruman, was already falling under the influence of Saran. We got to find out where Gandalf went when he left Bilbo and the Dwarves.

Tolkien's works started hitting mainstream U.S. in the late 1960s and early 1970s. High school and college kids were hooked. I was. I've read the books several times now. I am amazed at how many fantasy fans have not read the books at all. Give them a try! Read one chapter a day and you will breeze through them in no time.

The year 2013 will have some interesting horror movies to present us. We will see Disney's new venture not with cars but with airplanes. **STAR WARS** and **JURASSIC PARK** movies will be re-released in 3-DUH. Oh, and there will be some goodies too.

I will give you a list of some things you may want to check out. The re-releases you can find yourself. Since January will almost be over when this goes to press, I will start the list with what's coming out at the end of January onward.

Look for **HANSEL & GRETEL WITCH HUNTERS**, an interesting take on a classic fairy tale. It will be released on January 25. Dan Roebuck's **JOHN DIES AT THE END** will also be released.

February will open with a **HAUNTING IN CONNECTICUT 2** on the first. On the eighth look for **THE SORCERER AND THE WHITE SNAKE** based on an old Chinese tale of a man who falls in love with a woman who is actually a thousand year old demon.

February 14 look for the animated kids' movie **ESCAPE FROM PLANET EARTH**. And the 22nd will give us **DARK SKIES**, a psychological thriller about alien visitation.

March 1 will open the month with another fairy tale redo. Look for **JACK THE GIANT KILLER**, a more adult look at Jack and the Bean Stalk. March 8 look for **OZ THE GREAT & POWERFUL**. This tale is the origin of the wizard. And March 29 **G.I. JOE RETALIATION** hits the screens. Zartan has killed most of the Joes. The survivors must stop him from killing the rest.

April bring us **SCARY MOVIE 5** and **EVIL DEAD** on the fifth. My pick of the litter is Rob Zombie's **LORDS OF SALEM** debuting on April 26. Hey, it's rock and roll and monsters.

The big month is May. **IRON MAN 3** debuts May 3 in time for **FREE COMIC BOOK DAY** on May 4. **KISS OF THE DAMNED** also premieres. It's more vampire love stories. May 17 the long awaited **STAR TREK** sequel **STRAIGHT INTO DARKNESS** debuts. May 24 look for **EPIC** which is an animated fantasy. May 31 look for **THE PURGE**. This science fiction film takes place in a future America where one night a year every crime imaginable is permitted.

June 7 **AFTER EARTH** tells the tale of humans who crash land back on Earth a thousand years after it has been evacuated. June 14 look for **SUPERMAN MAN OF STEEL**, the new reboot of the classic franchise. This movie is supposed to be dark and fans are excited. Some fans do not like how the new costume looks very similar in style and material to Spiderman's. June 21 will see the sequel to Disney's **MONSTERS** hit the screens: **MONSTERS UNIVERSITY**. The much anticipated Zombie flick **WORLD WAR Z** also debuts. I won't be able to keep an open mind while watching this film because of the fast moving zombies and the fact that the ending will be changed from that in the book. And June will wrap up with **KICK ASS 2** coming out on the 28th.

July 3 will see the launch of **DESPICABLE ME 2** and **THE LONE RANGER**. Fans are eager to see Johnny Depp in a new role, but in the scenes I saw he acted like Captain Jack but with different make up on. In this movie Tonto will be telling tales of a lawman who became a legend. **PACIFIC RIM** comes out on July 12 as the U.S. might fight Japanese inspired monsters. On July 19 look for **R.I.P.D.** starring Ryan Reynolds and Jeff Bridges as two undead policemen who must fight supernatural evil. July 26 is another Marvel Comics event: **THE WOLVERINE** is supposed to pick up where the last X-MEN movie left off. And on July 31 look for **THE SMURFS 2**.

August 1 look for **PERCEY JACKSON: SEA OF MONSTERS**. August 23 offers **YOU'RE NEXT**, a slasher film. The 28th offers **MORTAL INSTRUMENTS CITY OF BONES** about bad angels. Ph, and look for **SATANIC** on the 30th. It's about college kids trapped in a dormitory over Thanksgiving break uncovering demons and evil.

September 6 we see more Vin Diesel in **RIDDICK**. The sleeper and one I am waiting for is **I, FRANKENSTEIN** based on the graphic novel and following the monster, Adam (Aaron Eckhart) in modern times. Governor Arnold and Sly Stallone are together in a futuristic prison break movie called **THE TOMB** on the 27th.

October starts off with a bang. On the fourth look for **SIN CITY A DAME TO KILL** for starring Joseph Gordon-Levitt and directed by Robert Rodriguez and Frank Miller. And spooky movies **HAUNTS** and **DEVILS RAPTURE** (OMEN-like story about a female anti-Christ) appears on the eleventh. Yet another remake of **CARRIE** will be released on the 18th. And **PARANORMAL ACTIVITY 5** debuts on the 25th. I hear they have these movies penned to number ten.

November 1 will see the first of Orson Scott Card's classic science fiction series hit the screen: **ENDER'S GAME**. Marvel strikes again on the eight with **THOR: THE DARK WORLDS**. November 22 look for **HUNGER GAMES CATCHING FIRE** (the last book in the **HUNGER GAMES** trilogy will be broken into two movies so look for **THE HUNGER GAMES MOCKINGJAY I** on November 21, 2014 and Part 2 on November 20, 2015). Finally, on the 27th, if you are so inclined then check out the animated fantasy **FROZEN**.

December 13 look for the second **HOBBIT** movie. I already have my ticket. And on Christmas look for 47 **RONIN** starring Keanu

Reeves and based on the graphic novels and, if you can stand it, **THE SECRET LIFE OF WALTER MITTY** remake starring Ben Stiller but without Boris Karloff.

Other movies scheduled for 2013 but with no release dates posted by press time are **NIGHT OF THE LIVING DEAD: RESURRECTION**; **OUIJA** (I mentioned this several times before), **THE DEMENTED**, and **DOROTHY OF OZ**.

In other movie news Guillermo Del Toro confirmed recently that he is working on a DC Comics project based on the company's comic book: **JUSTICE LEAGUE DARK**. The movie is tentatively called **DARK UNIVERSE**. The comic features many of DC's supernatural heroes in various adventures. Del Toro indicated he wanted to use Swamp Thing, Constantine, the Demon (Etrigan), and Deadman in the movie. The Spectre and Zatanna may also be involved.

I am not a fan of the comic book. It had promise and DC has been pushing their supernatural books a lot. But I haven't found a story I enjoy yet.

Marvel comics will have a **GUARDIANS OF THE GALAXY** movie out in 2014. Joseph Gordon-Levitt was pegged to be Starlord but he backed out of the film.

HAPPY ANNIVERSARY

The Sci-Fi Channel recently celebrated twenty years in business. I remember when they debuted and I so wanted our cable system to pick them up. I had to wait five years. The channel recently aired a two hour birthday celebration. I was disappointed because it did not spend much time on the channel's origins or the early shows which often featured a visit to Bob Burns' basement, the cool reruns, etc. Instead, a lot of hype was put into the shows the channel created. Hey, it's their special so that can do that. I was dismayed when they said **WAREHOUSE 13** was their highest rated show ever when in fact it was **EUREKA**, but then they cancelled **EUREKA** to make money on the reruns so...

And the Sci-Fi Channel is my argument as to why a monster channel will not work. We Monster Kids want a monster channel that will show reruns of our favorite movies and fantasy television shows like the Sci-Fi Channel did in its early days. But like the Sci-Fi Channel any monster channel will find that making their own product would be more profitable than paying to rent someone else's product and our monsters would be shunted aside again.

And I am dismayed by the explanation of changing Sci-Fi to Sci-Fi so they can broaden their definition of fantasy to include professional wrestling and James Bond movies. Come on!

DOCTOR WHO celebrates fifty years this year! What an amazing show! I hope you got to catch the Christmas Special because it set the tone for the new season. I really enjoy the show because of the quality writing and all of the surprises. I first saw **DOCTOR WHO** as a kid when a Philadelphia TV station, the one that was home to my horror host Dr. Shock, aired Jon Pertwee episodes in the afternoon. The color was awesome, the stories were fun, and the episodes about the Demon hit me at the right time as I was so into monsters that I knew **DOCTOR WHO** and I would be friends forever!

Moebius Models also celebrates an anniversary of five years of bringing us such cool monster kits. Look for specially marked "5th Anniversary" boxes to add to your collection. Right now the Creature holding Juice kit is the one to look for. It is sculpted by my friend Adam Dougherty and is so well done it's almost like having a miniature Creature in your own home!

DOCTOR SHOCKER'S VAULT OF HORROR

Daniel Roebuck and Chuck Williams have finally created a DVD featuring Dr. Shocker, Dan's alter ego horror host. Using Kickstarter through Amazon the guys were able to raise enough money to produce this long awaited DVD and it will debut at **MONSTERPALOOZA** in April.

I was able to contribute to see this fantasy fulfilled. I did take issue with Dan for posting the request so close to Christmas. After donating to Hurricane Sandy relief and Christmas I had limited funds and I am sure those that did donate felt the same way, but it was the last chance

Dan and Chuck had to get the product completed in time for **MONSTERPALOOZA**. Look for Dan's Rondo Award winning Dr. Shocker magic show, the Universal Monster debates, and a lot more in this DVD.

Dan also invited me to a special Dr. Shocker launch party so I will be bringing the party to you along with **MONSTERPALOOZA** news in a lengthy article later this summer.

BIGFOOT?

I just saw where the latest series about finding Bigfoot, in fact called **FINDING BIGFOOT**, has just entered its third season on the Animal Planet Channel. Wow! Their tag line is "If Bigfoot is out there they will find him."

In the last ten years there have been several TV series dedicated to just finding Bigfoot. And there have been specials, many hours, dedicated in other monster hunting shows but no one seems to have found him.

Does that tell you anything?

What happens if they do find him, her, or it? Wouldn't the series end thereby putting these people out of work? One special entitled "Bigfoot Found" would be produced and a few newspaper and magazine articles written and that's it. A whole industry devoted to finding this elusive creature would be wiped out.

I am NOT saying Bigfoot is a myth.

Here is what I think. Bigfoot was found ages ago but no one wants the news to get out. Those that found the creature are paying him to keep out of range of the TV cameras. The hunters are in Idaho? He goes to Washington. It's easier for and more profitable for TV producers to pay the creature to stay away. Bigfoot is using the capitalist way and making a good living by not being found on purpose.

Come on. You think that with hundreds of serious hunters looking for him he wouldn't be found already?

The Bigfoot industry would suffer serious damage if he were ever officially found. Stores that sell hundreds of dollars of expensive Bigfoot hunting gear would go out of business. Television crews and whole studios would disappear.

These people are not stupid. Someone is paying off Bigfoot to hide and thus keep the interest growing. Animal Planet, I'm looking at you.

KICKING AND SCREAMING

No matter how I resist I am being pulled into the modern age with technology. My Android cell phone allows me to spend way too much time on eBay and Facebook away from my computer. Our flat screen TV combined with our Blu-Ray player is way too much technology.

With great power of will I had to force myself to put my phone down. I refuse to spend more than a few minutes a week on Facebook anymore and eBay is now only used as a price reference tool when I am trying to price an item in my antiques mall booths.

Let me say that while I do like the vibrant images on my screen I am also a little disappointed by the loss of Hollywood magic. Watching the old black and white monster movies is not as exciting because you can see the makeup lines and suit seams way too well and more than ever intended by old Hollywood. Even watching **THE WALKING DEAD** webisodes on my HD computer screen monitor makes me cringe. The first series webisodes involved the origin of the creeping zombie from the first episode of **THE WALKING DEAD**. Well the image is so clear I could see the make-up ending near the girl's eyes and it was all too obvious that she was wearing applications. I do not need that much clarity.

I do not know how the rest of you stand it!

I AM BATMAN

My personal connection to bats is starting to freak me out. I told you of past encounters: one summer I found a dead bat in the dungeon. He was lying across an unopened Aurora **DRACULA** model. Then the following summer a bat flew into my living room and upstairs to the master bedroom. This

This summer the same thing happened. The bat came in from the window and somehow and gently glided across the ceiling. He traveled upstairs into the master bedroom and was trying to crawl between the ceiling tiles when I captured him and released him back outside.

My house has a pointed roof. On either end are vents built into the upper walls so the summer heat can escape and leave the top floor cool. I also installed a ridge vent across the top to vent more heat. I know at one time bats lived up there. I hope they still do.

Many of you may know that there is a plague killing the brown bat. Entire nests have been wiped out. Now the plague has spread across the Mississippi River and entered the western half of the country. That is why the West Nile Virus has become rampant because there are not bats around to kill the pesky mosquitoes.

Well, there is some good news. Scientists have discovered here in the East that bats are returning to caves. While the plague erased some ninety percent of the bat population the survivors are recovering and their population is growing but it will be some years before the bat population returns to full strength.

And those of you who read comic books may have noticed the bat problems in **BATMAN**.

Comic book fans can handle just about anything in comics except a lack of continuity in a particular universe and the creation of minority superheroes just for the sake of having minority superheroes.

Recently Marvel Comics relaunched all of its titles under the Marvel **NOW** banner. The idea was to attract more kids to the Internet comics much like DC tried with their relaunch almost two years ago.

I don't understand Internet comics. You pay to have a comic book sent to your computer (usually an iPhone) where you can read it at your leisure. Some comics you may be able to trade with other Internet friends but the thing is on the Internet. It is not a hard copy that you can hold in your hands. I don't see the point.

Anyway, in its hurry to provide Internet comic books, comic book companies have decided to forgo continuity issues for now.

Let me give you some examples. Marvel readers are complaining that some stories take place in the new continuity with the heroes wearing their old costumes while stories that were to have taken place before the Marvel **NOW** universe have the heroes in their new costumes.

The much hyped **AMAZING SPIDERMAN 700** was also a big let down (**SPOILER ALERT!!**). The hype was that Peter Parker would die. Well, he did not. His body or mind actually, has been inhabited by Dr. Octopus who was dying. Peter's mind or essence went into the mind of Dr. Octopus. The several times that Peter's mind died he was kicked back to the living world because those in Heaven said his work was not done here on Earth. And there was the usual brain scramble where suddenly Dr. Octopus' essence lost its hatred for mankind and picked up Peter's desire to serve mankind. Now we have a stronger more daring Spiderman because he is a hero with two brains. And when the story runs its course I have no doubt that Peter will return as Spiderman.

DC Comics on the other hand has gone way overboard. Their new 52 universe was supposed to be very new. Bruce Wayne has only been Batman for five years yet he has a ten year old son to a super villain. He has had three Robins in that time one of which was Dick Grayson who has been Nightwing for at least five years. Duh!

And DC introduced a minority hero, an Arab American who is suspected of being a terrorist. He becomes a Green Lantern but he does not have a Green Lantern power ring. What?

And then there is the Phantom Stranger. He was created in the 1970s and wore 1970s clothing. In some past stories when teased by another hero he would simply say that the clothing is what he wore when he was created in the 1970s. Now his origin has been revamped. He is actually Judas from the Bible. So what's with the seventies costume?

I know that comic books are supposed to be for the young and I will always treasure the stories I read when I was a kid, but this modern age makes me feel more and more like a Luddite. I am enjoying

reading the collections of older comics more than I am enjoying the new comic books. And if you think I am crazy, check out the collections of pre-code horror comics being offered in the back of this magazine. There is some real story telling in those pages.

If you want to read some good modern "spooky" stories check out **THE GOON** (still one of my favorites), **HELLBOY**, and the new **CREEPY** and **EERIE** comics by Dark Horse. And check out the **POPEYE-MARS ATTACK** crossover drawn by our cover artist Terry Beatty.

CRISWELL SPEAKS

Many of you know the story. I found an old cathedral top tube radio at a barn sale one day. I bought it, took it home, and plugged it in. Soon a voice from afar came over the airwaves. It was the voice of the legendary seer Criswell, friend to Ed Wood, and a regular guest on the **TONIGHT SHOW**. He was a man, a mystic, whose every prediction when he was alive failed to come true. Since his passing he has made numerous predictions that appeared within these pages and most have already come true.

I, myself, was stunned at how accurate his predictions for the past year were. John Griffith? The major traumas we've been reading in the news. This spirit is something else. Here is what he has to say for this year.

"I predict that more Baby Boomer icons will pass into the Great Beyond in the coming year.

"I predict that the drought in the Midwest will continue and as the people of that region try to cope they will learn that their water is being sold out from under them to foreign lands.

"I predict that Bigfoot will not be found this year.

"I predict that the flu vaccine shall be revealed to cause early onset of the Alzheimer's disease and many people will forget to get it in later years.

"I predict that as violence continues across the world more people shall find solace and comfort within the pages of **SCARY MONSTERS**, *The Only Real Monster Magazine*.

"I predict that people will continue to be stupid and do stupid things and that it shall become a profession.

"I predict that an asteroid expected to hit the Earth in twenty years will change its mind and find better things to do.

"I predict that the wide world of sports shall see a major upset and many fans shall be dismayed.

"I predict a tragedy that will divide our country and force people to have to think for themselves.

"I predict the last of the old masters of science fiction shall have a final say.

"I predict that Monster Kids shall suffer a great loss this coming year. They will mourn. Many may not recover."

Wow! I had to end it. I don't want to know anymore. I hope this year he is wrong. Keep your claws crossed. And we'll return with Criswell next year!

IT'S ABOUT THE BOOKS

When I was a kid I wanted this toy or that toy. I wanted to go to Disneyland or that Palisades Park place advertised in the comic books. I wanted to go and have fun like all those other kids but my requests were always refused. I was told, "When you can get the money then you can buy it." Or "When you can get the money then you can go."

I knew I had to be rich to get all of that so I asked my parents how could I become rich? They told me to read. They explained that it was the smart people who made the most money and got whatever they wanted. This was tempting to me so that is what I did. I read. I read a lot. I'd read ten to fifteen books a month in addition to my comic books.

It has paid off. Financially I am not rich but I am rich in so many other ways. Reading opens your mind to new experiences. Knowledge scares a lot of people but it is there and it's free, and when you learn how to use it you can do a lot of things. Please, don't give up on reading. Even if you do it just for recreation you will still learn

reading. Even if you do it just for recreation you will still learn something and, most likely, have a lot of fun doing it.

I get so annoyed when I hear parents complaining that a book series like **HARRY POTTER** or **THE HUNGER GAMES** has ended and their kids no longer have anything to read. Bull crap! I have seen what happens with franchises. I know people who read a lot but they only read **STAR TREK** or **STAR WARS** novels yet won't pick up another book. People are afraid to get out of their comfort zone and experience new things.

If I just stayed with my Burroughs **MARS** collection or my Conan the Barbarian books I'd have cheated myself out of so much more. When I read fantasy I would read any fantasy available. When I read science fiction I would read any science fiction I could find.

Now when you go into a bookstore, past the coffee counter, past the board games and role playing games, past the aisles of action figures, past the rows of comic books, and actually come to the books it amazes me how everything is broken down into special series.

So much is being written today because the media access is greater than it has ever been in our history. You can find just about anything over the Internet. I would be ashamed to pass up so much good stuff.

Check out **MONSTERS IN THE MOVIES** by John Landis. This gem was published in the Fall of 2011 but didn't start making an impact until early last year. By Fall I still had not seen this book at any monster shows so I didn't know if you are aware of it. Please read it. John is in the business and he tells a great story!

Another Ray Harryhausen book is in the works. Mike Hankin and Ernest Farino are working on **RAY HARRYHAUSEN, MASTER OF THE MAJICKS Vol. I BEGINNINGS AND ENDINGS**. I don't know the publishing date but you will want to add this one to your Harryhausen collection.

Speaking of collections, you should try the **SCARY MONSTERS** collection. My esteemed editor has built a good library of monster books by reprinting lost gems that most Monster Kids have only heard whispers of let alone had the chance to own. My favorite is **THE LOST WORLD REVISITED**. This gem contains over 350 photos, contains the complete 1925 script as well as the 1960 Pressbook and more. It is designed like the Universal Monsters script books of the 1990s and would make a nice companion piece to that collection.

I work on a lot of projects. I always have several stories and books I am putting together. I am even editing anthologies. My books sell very well. I get a chuckle when I read reviews. Some are negative but others are positive and it's usually over the same point. What bothers me about my books is that the ones with more pictures sell much better than the ones without. I have almost figured out the proportion of words to pictures ratio that will ensure my books sell well if I want to do it that way. Be rich. Read a book!

OTHER STUFF

Somewhere out there are two Monster Kid videos. One is by J. Michael Roddy and the other by Robert Tinnel. I have seen clips of Roddy's but not of Tinnel's. Roddy asked me for help in promoting his project but when I contacted him to get the information I heard nothing back so I do not know the status of either video.

I am sure they will turn up at some show somewhere and when they do I shall try to pass the word to you.

Cortlandt Hull has been working hard on his projects. I believe he is offering a premium or two if you buy DVDs direct from **THE WITCH'S DUNGEON** so please check his website out. I would like to see him use Kickstarter to get his projects completed. It worked for Frank Dietz with the Bob Bums DVD and for Dan Roebuck with the Dr. Shocker DVD.

Svengoolie will be taking over this magazine next issue!

The guys on **AMERICAN PICKERS** have made three million dollars each off of their show. That's good for them, but it annoys me that they still try to chisel people down so much when buying from them.

MOB DOCTOR, the series Kevin J. O'Connor starred in (see the

Interview below) has just been cancelled as this goes to press. Perhaps Kevin will now have time to attend some monster shows?

Another tragedy happened in another school, the thirty-third in fact since Columbine. There is not easy answer to the problems. Certainly mental health has been a key factor in most of this violence. I do not know for a fact that none of the perpetrators were classic monster fans. I think that monsters of the movies help us keep our sanity. They should be mandatory watching in all schools.

I have been involved in a number of non-monster related projects. I finished editing a book of World War I cartoons entitled **WORLD WAR I CARTOON ART OF PVT. ABIAN WALLGREN USMC** and it is available now. I am also working on a book about Gettysburg and editing a celebrity cookbook from 1930.

Dr. Johnny Scareschok goes on another Monster Tour this year. Look for me at **MONSTERPALOOZA, CHILLER THEATRE, and MONSTER BASH.**

In our next issue I shall return with some horror host news and other goodness from the Monsterverse.

SCARY Interview **with Kevin J. O'Connor**

by John Skerchcock

Kevin O'Connor is a quiet man despite what you may have seen in the movies. By his own admission he is hyper active and doesn't like to sit for very long spells so corralling him for this interview was no easy task.

I was first introduced to Kevin through my good friend, mask maker Aaron Lewis. Kevin and I talked briefly over the telephone and I encouraged him to come to a **CHILLER THEATRE** show so fans on the East Coast could meet him, but he declined. He told me he liked to visit the monster shows in Chicago but didn't think he could be a guest at one. He didn't admit this but I think it was because he knew he would have to sit for a long periods of time at a table.

When Kevin finally made it to **CHILLER** he drove to New Jersey from Chicago. It was a long drive but it allowed him to make stops and get out of the car to walk when he got the urge.

Kevin sat at his table and did so without any problems because rarely was there a time when he was not busy. Fans recognized him, mainly for his role as Benny in **THE**

MUMMY, and wanted to talk to him.

This interview, I was told, would have to be a quick one. Kevin cut his morning walk short to join me and spend some time talking about monsters. I was given restrictions on what to talk about but most of those were quickly dismissed as we go more involved in his career.

Despite being an actor, Kevin is a very private person. If he killed a man in Reno just to watch him die he wouldn't say anything about it. He would feel that people would not be interested in anything he did off screen. (AUTHOR'S NOTE: Kevin did NOT kill a man in Reno or anywhere else that I could find.)

JOHN SKERCHOCK: Kevin, I am confused about your credits on the IMDB (International Movie Data-Base) website.

KEVIN J. O'CONNOR: Don't go by what's on my IMDB page. It is all wrong and I don't know how to fix it. It says I wanted to be an artist. I have no interest in art. I can't draw. I don't know where they got that information.

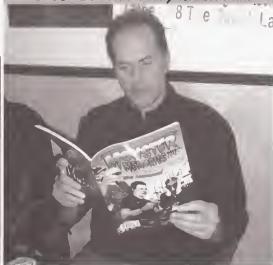
And my acting career started with **PEGGY SUE GOT MARRIED** not the Hawaii Five-O TV series. I was in high school when I supposedly did those parts. I'm not even fifty yet so I don't understand why that information is there.

You and I spoke over the telephone about a year ago and you told me that you read SCARY MONSTERS. How did that come about?

I think I became a fan of monster magazines with **SCARY MONSTERS**. When I was a kid I am sure that I read **FAMOUS MONSTERS** but it wasn't until I had to take a flight out of the country that I really got into the monster genre.

I was looking for something to keep me pre-occupied during my flight, and I saw several issues of **SCARY MONSTERS** on the newsstand so I bought them all. I fell in love with the magazine, now I read every issue. It will be fun to read about

WANTED! More Scary Readers like:



Kevin J. O'Connor



myself in one.

You were on Svengoolie one night.

Yes. I am a big fan. Rich Koz is a friend of mine and he invited me on the show to talk about THE MUMMY. Sometimes I will just show up to watch him tape a few shows. Now that he is on ME-TV he has fans all over the country. Do you think Kevin Clement would allow him here?

Yes. I can't speak for Kevin officially but I know Rich would be welcome.

Maybe we can do the show together?

Yes. That would be awesome and I think you would see a long line of people wanting to meet you both.

So what did you want to talk about?

Your impressive movie and television career.

Please. Only ask me about THE MUMMY and VAN HELSING. I normally don't give interviews because all anyone wants to talk about is PEGGY SUE GOT MARRIED.

I will tell you the truth. I don't think SCARY MONSTERS readers would want to read of that in this magazine. So how did you get involved with THE MUMMY?

I have my friend Stephen Sommers to thank for my involvement in THE MUMMY. We worked together in DEEP RISING the year before and we hit it off.

What can you say about DEEP RISING?

DEEP RISING was a fun movie to make. I really enjoyed working with Treat Williams because he made me laugh. It was one of those movies you read about where the cast and crew got along well together. I remember almost everyday the set was wet. We were always in water and then in THE MUMMY we're in hot desert sand.

Did you wear makeup in THE MUMMY or do you just tan awfully fast?

In THE MUMMY I had to have an artificial tan. Benny was a lot darker than I am. Steven let me develop the character as I saw him. At first he was supposed to wear a cowboy hat but I didn't see him that way. I also got to play up my part and use some comedy. Benny wasn't really a bad guy. He was an opportunist who made bad choices.

So you were allowed input? I hear so much about directors being total dictators on the set.

This was not the case. Stephen was a wonderful director. He gave his actors a lot of leeway in how we wanted to get the job done. That is why I like to work with him. I know what you are talking about and Stephen is definitely not that kind of director. It's too bad your character couldn't have been around for the second movie.

What a lot of people don't know is that I was supposed to return in the second MUMMY movie.

In THE MUMMY RETURNS Stephen had me cast as a mummy, not a very powerful one but more like a whimpering scared one. Anck-Su-Namun has the misfortune to conjure me up at the same time as she raises the others. There is this line of strong, powerful mummies and I'm standing at the end. She looks at me with disdain as I stumble and collide with the other mummies. It would have made a great comic scene, but I had to turn the job down.

That must have hurt.

I was committed to another project. I know Stephen was upset but I couldn't help it. I felt terrible because we had a good working relationship. I thought he'd ban me for life.

I can understand that after what other actors have told me

in the past, but from what you've said of Stephen that seemed highly unlikely.

Fortunately it was. He cast me as Igor in VAN HELSING.

It's a shame that the movie didn't do much better. I was turned off by the CGI when I first saw it. Since then I watched it several times and the story and acting are quite good.

I think we're all confused over what happened, but I liked my role a lot. VAN HELSING allowed me to play a more evil role as Igor. I don't often get to do something that extreme so I really enjoyed the part. And that is the only movie I worked on that I have a souvenir from. I have Igor's original costume at home.



You're serious? You don't have a piece of a tentacle from DEEP RISING or the amulet from LORD OF ILLUSIONS?

No. I've read your columns and learned a lot about Daniel Roebuck. I finally got to meet him and Bob Burns one day. I was going into a shop and they were outside. Daniel came over to me and introduced himself. I know he has an amazing collection but I never had any interest in starting one of my own.

You don't have a room to go into and look at various reminders of your career?

No. I simply enjoy my roles. I like what I have done and am always looking forward to the next one.

In the genre movies you usually play a bad guy. Does that bother you?

No. Not really. The bad boy is more fun to play. You get to tap into something you aren't, and if you pull it off you've created something real in the eyes of the audience.

What have you just worked on?

I recently finished a part in THE MASTER. It is loosely based on the life of L. Ron Hubbard.

Yeah, that might upset the Scientologists. How about a new G.I. JOE movie?

My part in G.I. JOE THE RISE OF THE COBRA was not a big deal. I was just a face. I didn't get to do much acting in it. I don't think I'll be doing anymore but who knows?

Do you have any future plans?

I'd like to do something in the Chicago area. My mother is not doing well and she needs daily care.

Thank you for your time.

Thank you.

Kevin was able to find work in the Chicago area. He plays a regular Stavos Kazan, on the FOX series MOB DOCTOR seen Monday nights. As to him doing more shows at CHILLER and bringing along Svengoolie, well, Sven (Rich Koz) is still recovering from his heart attack so that plan may be delayed. You can be sure to read about it in these pages if that team up event happens!

SCARY DVD HEADLINE GRUES

The latest DVD & Blu-Ray releases from major studios and smaller independent studios

by Ron Adams

As I write this, it's only two days since I got to view the new Kino release of Bela Lugosi's **WHITE ZOMBIE** re-mastered in high definition...here are my thoughts:

Holy smoke! It's one of those "wow" discs. I have never seen **WHITE ZOMBIE** as crystal clear as this. For example, you can see wood grain, chips, and splinters in the zombie sugar mill. The pores on Lugosi's face, the powder dust on the inside of the vile Lugosi has, the textures of clothing. I even noticed the canvas texture on a painting that hung on the wall. Amazing! There are two scenes (each that last about two minutes) that appear to have come from a lesser print. Kino's fine grain 35mm must have been missing these two brief scenes, so a lesser print was inserted. But, you can't help but be impressed by this.

Even the extra "Intimate Interviews" is from a re-mastered 35mm in High Definition.

This is a great disc. Thank you Kino!

My history with **WHITE ZOMBIE** (1932). This is an interesting case. I first began seeking photos from this movie in **FAMOUS MONSTERS OF FILMLAND** magazine back in the 1970s. I religiously watched my TV Guide each week. I got stations from central Pennsylvania like Altoona and Johnstown, also from eastern Pennsylvania like Scranton. Plus, we got those wonderful independents from New York/New Jersey, WNEW, WPIX and WOR. —Never did I notice **WHITE ZOMBIE** playing back in the late 1960s through the mid-seventies. Maybe I just missed it, but I never got to see it as a kid.

When the VHS video age fired up in the 1980s...here I was searching video racks, and low and behold—**WHITE ZOMBIE**! It was on early video label "Viking Classics." I was elated...a kid in a candy store, a monster movie fan verging on giddiness as I sauntered out of the Ames Department Store (The same place I found **VAMPYR** from 1932 that follows a similar story). I loved **WHITE ZOMBIE**. Here was Bela Lugosi at his best and not just doing "Dracula," a butler, or even "Ygor." But an even different, yet evil role. What a great movie with photography and sets rising above the usually low budget studio production. (SEE: **SCARY MONSTERS #84** for more details on **WHITE ZOMBIE**!)

Soooo, here I am. Upgrading and upgrading over the years...and now this may truly be the holy grail of ways to view **WHITE ZOMBIE** starring Bela Lugosi and directed and produced by the Halperin brothers.

Okay...let's move on to some of the other notables this time around the home video block...how about **THE BOWERY BOYS, Vol. 1** from Warner Brothers! These Bowery Boy movies, not to be confused with The East Side Kids, Little Tough Guys or Dead End Kids series. These ones have never had an official release on DVD, until now. Twelve of their features are in this set. It's Leo Gorcey as Slip and Huntz Hall as Sack with Leo's dad Bernard as Louie, the soda fountain owner. Gabe Dell is around, Whitey and all the other guys in the gang that was The Bowery Boys. Of special interest on this set for us Monster Generation kids: **MASTER MINDS** (1949) which features Glenn Strange as a hairy monster (super strong apeman-werewolf), Jane Adams (**HOUSE OF DRACULA**), Skelton Knaggs and make-up by Jack Pierce). With all the conventions I've been at with **CREEPLY CLASSICS** over the years, it seems like I've been at gone by where I have not been asked "Are The Bowery Boys movies out yet?" Well, now, finally, the answer will be yes. Let's hope volume two has the fun **BOWERY BOYS MEET THE MONSTERS**.

The English language version of Lon Chaney Jr.'s Wolf Man role in

the Mexican movie **LA CASA DEL TERROR**, called **FACE OF THE SCREAMING WEREWOLF** for the English language version is now available. It's nice to see Lon still having fun as The Wolf Man and maybe not having so much fun as The Mummy too. He's both in this one...the mummy is experimented on and turns into The Wolf Man! Don't asks, it's just plain crazy fun.

Well, let's get to it...here are the latest DVD releases to look for at your local retail stores, mail order outfits and online locations:

BARON BLOOD (1972)—Blu-Ray & DVD Mario Bava directed this modern day update of his classic **BLACK SUNDAY**. With Joseph Cotton as an evil warlock who is reincarnated and living in an old castle. Visitors are not made welcome! Mastered in HD. (Kino-Lorber)

BIGFOOT (1970) Stars John Carradine, Joi Lansing, John Mitchum, Chris Mitchum and Ken Maynard. It will hurt you. The movie that is...not the Bigfoot. Low budget mayhem with John Carradine sporting a southern accent hunting the ape-creature, Bigfoot kidnaps a biker chick, then things get real ugly. Bikers, bluegrass, a bad ape suit and John Carradine in the 1970s. It all equals fringe film-making fun. (Cheesy Flicks)

THE BOWERY BOYS (12 Movies 1946-1952) DVD-Set 12 Movies: **MASTER MINDS** (Glenn Strange monster, make-up Jack Pierce), **LIVE WIRES**, **IN FAST COMPANY**, **BOWERY BOMBHELL**, **NEWS HOUNDS**, **FIGHTING FOOLS**, **HOLD THAT BABY!**, **BLONDE DYAMANTE**, **LUCKY LOSERS**, **BLUES BUSTERS**, **CRAZY OVER HORSES** and **NO HOLDS BARRED**. (Warner)

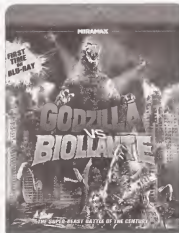
THE BRUTE MAN (1946) Stars Rondo Hatton and Jane Adams. The origin of Rondo Hatton's Creeper character! He's in a terrible chemical explosion and the rest is history. Out for revenge, he holes up in a hidden room beneath the docks. Coming out at night to kill. He befriends a blind girl who assists him in evading the police. Released with a new, nicer cover! Rondo lives! (Cheesy Flicks)

FACE OF THE SCREAMING WEREWOLF (1959) Lon Chaney Jr. as a Mummy and, best of all, turning into a wolf man again. The transformation and make-up are good. There's almost a re-enactment of the **HOUSE OF DRACULA** scene where Chaney is in a jail cell and turns into The Wolf Man. (Cheesy Flicks)

GODZILLA VS. BIOLLANTE (1992) Blu-Ray & DVD Godzilla is freed from his prison in Mt. Mihara just in time to face a genetic experiment gone wrong in the form of Biollante, a huge hybrid monster made from plant, human, and Godzilla's DNA. Extras include a "making of" documentary. (Echo Bridge)

HOUSE OF DARK SHADOWS (1970) Blu-Ray & DVD From the TV soap opera to the big screen came Barnabas Collins (Jonathan Frid). He's creating an army of vampires and a little boy is on to





GAME (1932) Leslie Banks portrays the ultimate hunter who tracks and kills the most dangerous game on his island—humans! Well-acted and filmed on the KING KONG sets. Dig that crazy trophy room full of heads! Bonus: Betty Boop cartoon, Clyde Beatty newsreel. (VCI)

NIBELUNGEN, DIE (1924-1925) Blu-Ray & DVD Press info direct from Kino-Lorber: One of the greatest artistic and technical achievements of the German silent cinema, Fritz Lang's DIE NIBELUNGEN is a passionate retelling of Nordic legend, invested with all the resources of the colossal Ufa Studios.

Scripted by Lang and his wife Thea von Harbou (who later collaborated on Metropolis), and originally released as two separate features, the saga begins by constructing an enchanted kingdom populated by dragons, magical trolls, and heroic figures defined by rigid codes of honor. In the long-underrated second half, the death of Siegfried causes fantasy to devolve into nightmare, as his beloved Kriemhild enacts a vengeance that contaminates everyone in its path—a vengeance as ferocious and uncompromising as anything the cinema has ever depicted.

This edition is mastered in HD from the extensive 35mm restoration conducted by Friedrich-Wilhelm-Murnau-Stiftung, completed in 2012. **SPECIAL FEATURES**—New restoration by the Friedrich-Wilhelm-Murnau-Stiftung—Original 1924 score by Gottfried Huppertz, presented in DTS-HD Master—Audio 5.1 and 2.0 Stereo—"The Legacy of Die Nibelungen," a 68-minute documentary on the making and restoration of the film. Produced by the Friedrich-Wilhelm-Murnau-Stiftung, in cooperation with Filmmuseum Potsdam. A film by Guido Altendorf and Anke Wilkening.—Newsreel footage of Fritz Lang on the set of Die Nibelungen.

German Color Tinted 1:33:1 SIEGFRIED: 1924 149 Min. KRIEMHILD'S REVENGE: 1925 131 Min. 1920 x 1080p (Blu-ray) Directed by Fritz Lang Produced by Erich Pommer Screenplay by Fritz Lang and Thea von Harbou Photographed by Carl Hoffmann, Günther Rittau, and Walter Ruttmann Art Direction by Otto Hunte and Karl Vollbrecht Original Music Gottfried Huppertz With Paul Richter, Margerete Schön, Theodor Loos, Hans Adalbert Schlettow, Hanna Ralph, Rudolf Klein-Rogge, Georg John. (Kino-Lorber)

NIGHT OF DARK SHADOWS (1971) Blu-Ray & DVD Second DARK SHADOWS movie, based on the popular 1960's TV show. This one centers around a time warp and a ghost in a Tarrytown, New York mansion. TV horror matriarch Dan Curtis was in charge of production. (Warner)

THE PENALTY (1920) Blu-Ray Lon Chaney as a legless man who falls on evil ways. Blockbuster Chaney performance. This special KINO edition is loaded with supplemental features. (Kino-Lorber)

them. Shocking and creepy slice of American pop culture. (Warner)
MACBETH (1948) Blu-Ray & DVD Orson Welles restored in masterpiece. Shakespeare with tragedy, horror...filled with witches, shadows, struggles and real creepiness as MacBeth murders his way to power that corrupts. Also stars Jeanette Nolan (Aunt Ade from NIGHT GALLERY), Roddy McDowell and Alan Napier. (Olive Films)
THE MOST DANGEROUS

WHEN HORROR CAME TO SCHOCHIKU—DVD Box Set Four Japanese obscurities! THE LIVING SKELETON (1968, really creepy!), GOKU—BODY SNATCHER FROM HELL (1968, vampires from outer space), X FROM OUTER SPACE (1967, giant Godzilla-like monster), GENOCIDE (WAR OF THE INSECTS, 1968). Original Japanese with English subtitles. (Criterion Collection)
WHILE THE PATIENT SLEPT (1937) Stormy nights in an old mansion as murders mount. Police detective on hand sided greatly by the nurse of "The Patient." Some great creepy moments in this old-fashioned who-done-it. (Warner)

WHITE ZOMBIE (1932) Blu-Ray & DVD Bela Lugosi in top-form, loaded with confidence (just coming off DRACULA) and sinking his teeth into the role of plantation/zombie owner. Probably the best, most effective, and best photographed horror to come out of any poverty-row studio. The atmosphere is thick and you feel trapped in this nightmare world ruled over by zombie-master Bela Lugosi. He really was pulling the stings on this one. Shot on standing sets at Universal from DRACULA and FRANKENSTEIN. Jack Pierce was loaned out for make-up duties on this film.

This stunning version of WHITE ZOMBIE is the best its EVER looked! Kino has provided a 35mm fine grain film print master. Audio commentary, the "Intimate Interview" with Lugosi from 35mm, restored in HD, the trailer and stills gallery. (Kino-Lorber)

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the CREEPY CLASSICS ad in this issue of SCARY MONSTERS for mail ordering! If you have questions, feel free to call me, (724) 238-4317 or e-mail creepyclassic@creepyclassics.com.

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Just In! HAUNTING TALES OF HORRORABLES comic #1! **With an Introduction by SVENGOLIE!**

Chicago's or really Berwyn's monster store HORRORABLES has published their first comic book featuring an introduction by SVENGOLIE and beastly *Haunting Tales* set in the actual store in beastly black & white! HAUNTING TALES OF HORRORABLES is Only \$5.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! ZACHERLEY FOR PRESIDENT (AGAIN) Book!

If you were a Scary Facebook fiend you would have found out about this book when it first arrived in the Scarehouse in early October and would have been able to purchase it before the Scary election. It really doesn't matter what time of year it is though and John's latest book is now available for all you ZACHERLEY and horror host fans right now. A Scary Fun-Filled 88 page photo-filled book that continues the fun found in the first ZACHERLEY FOR PRESIDENT book in 1960. Vote for Zacherley and the Z Party everyday or in the next election when you purchase ZACHERLEY FOR PRESIDENT (AGAIN) for Only \$12.99 plus shipping!

All books are autographed by the author, JOHN SKERCHOCK!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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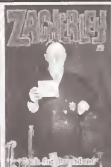
E-MAIL: Scaremail@aol.com Join us at: facebook.com/scarymonstersmag

Back In Stock! Autographed by the Author! JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!

Dr. Johnny's latest book has arrived and it is another scare and fun-filled volume. This new book contains Zacherley comics, illustrations, photos as well as historical information and is autographed by the author. Get JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!! whatever you are for the Scary Low Price of Only \$14.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! ZACHERLEY Comic Books!

Zacherley is Alive? and Well? in a new comic book series and still shocking the scare-waves in these over-sized 7.25 x 11 inch comic books. Why Zach's faithful companion Raul Pussak didn't tell us about these books earlier is shocking! It's never too late though to enjoy ZACHERLEY #1 and 2 for Only \$4.95 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com

Back In Stock! FAMOUS MONSTERS Speak CD!

We haven't had copies of this Famous recording that you may recall advertised in that Famous monster magazine years ago for many years but recently unearthed a few copies of this 2001 release. Listen to The Exclusive Recordings of Frankenstein & Dracula featured on the FAMOUS MONSTERS Speak CD for the Scary Low Price of Only \$12.98 plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Special HAMMER Issue! CINEMA RETRO Issue 25!

We normally don't carry this magazine billed as "THE ESSENTIAL GUIDE TO MOVIES OF THE '60s & '70s" but we thought this special "HAMMER" issue would be of interest to you Scary Readers! HAMMER Rises From The Grave in CINEMA RETRO #25 for Only \$11.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com New SCARY Website: www.scarymonstersmagazine.com

**LITTLE SHOPPE OF HORRORS #29!**

The latest issue of LSOH featuring Vincent Price has arrived. LITTLE SHOPPE OF HORRORS #29 is only \$9.95 plus shipping!

Back Issues! LITTLE SHOPPE OF HORRORS #21, 22, 23, 24, 25, 26, 27, 28 \$9.95 each

Reprints! #1 \$20.00 #2, 3, 4, 5, 6, 7, 8 \$12.00 each

ADD \$6.00 for shipping of 1-5 items, 20¢ additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

**Just In! SCREAM#25 and back issues!**

The latest issue of Scream for is here featuring UNIVERSAL MONSTERS, Roger Corman and much more!

Don't Scream get SCREAM #25 for Only \$7.95 each plus shipping!

Back Issues! SCREAM #17, 20, 21, 22, 23, 24 \$7.95 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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**Special DARK SHADOWS Issue! DIABOLIQUE No. 11! Just In! No. 13!**

The latest issue of DIABOLIQUE has arrived and it is a SPECIAL COLLECTOR'S ISSUE featuring DARK SHADOWS and much more. DIABOLIQUE No. 11 is Only \$9.98 plus shipping! Just In! No. 13 for \$9.98 plus shipping!

Still Available! DIABOLIQUE #5, 6, 10 and 12 for Only \$9.98 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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**Last FAMOUS MONSTERS #192! Retro Issues #70 & 71 also available!**

The issue that never was is now available, the Feb. 1983 issue #192 of FAMOUS MONSTERS for the Scary Low Price of \$8.99 each for the regular cover and the direct dealer sticker cover plus shipping!

Other Retro Issues! FAMOUS MONSTERS #70, 71 with and without direct dealer sticker for \$8.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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CHECK OUT Our New SCARY Website at: www.scarymonstersmagazine.com



Just In! **G-FAN #100 ! Plus! BACK ISSUES!**

It is time to experience all of the giant movie monster and Godzilla-filled fun in the landmark issue G-FAN #100 for only \$9.95 plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 38, 39, 41, 42, 44, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each 77, 78, 80, 86, 88, 89, 90 \$5.95 each #97, 98, 99 \$6.95 each #56, 69 \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! **GODZILLA #1, 2, 3, 4, 5, 6, 7, 8/ GODZILLA THE HALF-CENTURY WAR #1, 2, 3, 4/**

Two new GODZILLA titles have roared and stomped their way into our Scarehouse!

GODZILLA #1, 1(second print) 2, 3, 4, 5, 6, 7 & 8 are Only \$3.99 each plus shipping!

GODZILLA THE HALF-CENTURY WAR #1, 2, 3, 4 Only

\$3.99 each plus shipping!



Still Available! **GODZILLA GANGSTERS & GOLIATHS**

#1, 3, 4, 5 \$3.99 each

GODZILLA KINGDOM OF MONSTERS #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 \$3.99 each

GODZILLA LEGENDS #1, 2, 3, 4, 5 \$3.99 each

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! **MAD SCIENTIST #25 and back issues!**

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the **Newest MAD SCIENTIST issue is now available!**

Get all the Scary Fun contained in the **New MAD SCIENTIST #25** for only **\$6.00 plus shipping!**

Only a few copies of **MAD SCIENTIST #17, 18, 19, 20, 21, 22, 23 and #24** are still available for only **\$7.00 each plus shipping!**

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! **MONSTER BASH** magazine No. 17!

The latest scare-filled fun issue of **MONSTER BASH** magazine has arrived! Creepy Classic Movies and more can be found in **MONSTER BASH** magazine No. 17 for only **\$8.99 each plus shipping!**

Back issues! **MONSTER BASH #1, 2 \$9.00 each #3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each #11, 12, 13, 14, 15, 16 \$8.99 each** ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com SCAREBOOK! facebook.com/scarymonstersmag

SCARY MONSTERS MAGAZINE recommends these 1950s-inspired B & W monster movies!



If you are looking for good old fashioned 1950s monster movies these are the DVDs you need to own and view! While all of these movies are new productions they carry the scary tradition of the past within them. The movies ATTACK OF THE MOON ZOMBIES; DESTINATION OUTER SPACE, HOUSE OF GHOSTS, THE MONSTER OF PHANTOM LAKE and TERROR FROM BENEATH THE EARTH are even hosted by horror host Dr. Ivan Cryptosis (last seen in our sold out 2009 yearbook!)

Don't miss *Just In!* HOUSE OF GHOSTS and THE MONSTER OF PHANTOM LAKE, Plus SEE! ATTACK OF THE MOON ZOMBIES; IT CAME FROM ANOTHER WORLD; CAVE WOMEN ON MARS; TERROR FROM BENEATH THE EARTH and DESTINATION OUTER SPACE for only \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:
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Just In! AMICUS HOUSE OF HORROR, THE FALL OF THE HOUSE OF USHER and MYSTERY TROOPER DVDs!

Three more DVD releases have arrived that belong in your house! AMICUS HOUSE OF HORROR 2-DISC set with extra Peter Cushing features is Only \$11.98 (retail price \$14.99) plus shipping!

THE FALL OF THE HOUSE OF USHER and MYSTERY TROOPER are Only \$5.98 each (retail price \$7.99 each) plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! New! VAMPIRELLA comics #17, 18, 20, 21, 22, 23, 24, 25 and more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #17, 18, 20, 21, 22, 23, 24, 25 \$3.99 each plus shipping! Sets of 4 different covers are available on most issue numbers for only \$15.95 per set plus shipping!

Back Issues! VAMPIRELLA #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 \$3.99 each plus shipping!

Just In! VAMPIRELLA THE RED ROOM #1, 2, 3, 4 (3 covers available) \$3.99 each plus shipping! VAMPIRELLA ANNUAL 1, 2 \$4.99 each plus shipping! VAMPIRELLA VS. DRACULA #1, 2, 3, 4, 5, 6 \$3.99 each plus shipping! VAMPIRELLA AND THE SCARLET LEGION #2, 3, 4, Just In! #5 \$3.99 each plus shipping!

shipping! Sets of 2 different covers available on most issue numbers for only \$7.98 per set plus shipping!

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DARK SHADOWS VAMPIRELLA #1, 2, 3, 4 & 5!

All five issues of the DARK SHADOWS VAMPIRELLA comic have arrived and it is an very interesting team-up!



DARK SHADOWS VAMPIRELLA #1, 2, 3, 4 and 5 are Only \$3.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCAREBOOK: facebook.com/scarymonstersmag.com

DARK SHADOWS #2, 3, 4, 5, 6 & 7 comics! Just In! #8, 9, 10 & 11!

Barnabas Collins is BACK...in a new DARK SHADOWS comic book with two different covers! Return to Collinwood with DARK SHADOWS #2, 3 and 4 for only \$7.98 each for the set of 2 covers plus shipping or purchase only one cover for \$3.99 each plus shipping (we will try to honor your request for a certain cover)!

DARK SHADOWS #5, 6, 7 and Just In! #8, 9, 10 & 11 for \$3.99 each plus shipping. Still Available a few copies of DARK SHADOWS #1 for \$7.98 for the set of two! DARK SHADOWS #1 Second Printing \$3.99

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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New SCARY Website: www.scarymonstersmagazine.com



Just In! DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FIVE

VOLUME FIVE the last volume in the series has arrived featuring issues 29-35, along with a final comic article and artwork section. DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FIVE is Only \$49.99 plus shipping!

Back In Stock! DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE, TWO, THREE and FOUR for Only \$49.99 each plus shipping! DARK SHADOWS The Original Series Story Digest Interrupted Voyage for Only \$8.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! DARK SHADOWS Angelique's Descent paperback!

DARK SHADOWS Angelique's Descent by Lara Parker is finally back in print as a inexpensive paperback and "Featuring an All-New Final Chapter"! Join Barnabas Collins and Angelique in DARK SHADOWS Angelique's Descent for Only \$7.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com New SCARY Website: www.scarymonstersmagazine.com





Just In! HAUNTED HORROR #1 & 2!

From THE CHILLING ARCHIVES OF HORROR COMICS! comes an ongoing full color pre-code horror reprint comic book hosted by FORELOCK THE WARLOCK. Toast the horror within by purchasing HAUNTED HORROR #1 and 2 for **Only \$3.99** each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! New! EERIE #1 & 2!

At last old Cousin Eerie is back to show Uncle Creepy who has the best new horror comic book!

EERIE #1 and #2 are **Only \$2.99** each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

New SCARY Website: www.scarymonstersmagazine.com

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Just In! SHOWCASE PRESENTS TALES OF THE UNEXPECTED VOLUME 1! And...SHOWCASE PRESENTS WEIRD WAR TALES VOLUME 1!

Venture into the unknown with another vintage sci-fi SHOWCASE collection of TALES OF THE UNEXPECTED featuring stories from 1957 collected from TALES OF THE UNEXPECTED #1-20. Everything from haunted houses to planet-stealing aliens can be found in SHOWCASE PRESENTS TALES OF THE UNEXPECTED VOLUME 1 for **Only \$19.99** plus shipping! Just In! SHOWCASE PRESENTS WEIRD WAR TALES VOLUME 1 collecting WEIRD WAR TALES #1-21 for **Only \$19.99** plus shipping!

Still Available! GHOSTS VOL. 1; THE SPECTRE VOL. 1; RIP HUNTER TIME MASTER VOL. 1; SEA DEVILS VOL. 1 and SHOWCASE VOL. 1 for \$19.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



SCARY SALE!

Each reprint book contains approx. 500 pages of black and white comics with an original retail price of \$16.99. You can purchase the books pictured for \$10.00 each; 3 for \$25.00 or 4 or more for only \$8.00 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



SCARY 86! THE OFFICIAL COUNT BEGINS TO 100!

125

MONSTER MEMORIES

A Real Monster Magazine!



FREAKY MONSTERS

#8, 9, 10, 12, 13, 14!

From the former publisher and editor of FAMOUS MONSTERS comes his answer to FM, another FM...FREAKY MONSTERS! "THE MAGAZINE FOR GHOUDDEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE MAGAZINE FOR YOU!" Get Freaky with FREAKY MONSTERS #8, 9, 10, 12, 13 and 14 for

Only \$9.95 each plus shipping!

Sorry we never received copies of issue #11!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com

New SCARY Website: www.scarymonstersmagazine.com



Just In! MONSTERS FROM THE VAULT #31!

The latest issue of MONSTERS FROM THE VAULT is almost available! Frankenstein, his Bride and Bela live again and much more in MONSTERS FROM THE VAULT #31 for \$9.98 plus shipping today! (This issue should be available now but there was a delay as we were going to press. Please email if possible to check availability.)

Still available: MONSTERS FROM THE VAULT #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #25, 26, 27, 28 \$8.98 each #29, 30; MONSTERS FROM THE VAULT SPECIAL EDITION #1: KHARIS UNEARTHED! \$9.98 each plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! FAMOUS MONSTERS #266!

The latest issue of FAMOUS MONSTERS OF FILMLAND #266 has arrived and we have the CREATURE cover and the WIZARD OF OZ cover both with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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FAMOUS MONSTERS #260! And Back Issues!

FAMOUS MONSTERS OF FILMLAND #260 is in stock and we have the Christopher Lee cover and the John Carter covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

Back Issues! FAMOUS MONSTERS #250 \$10.00 #251 \$12.95 #252, 257 (Rick Baker Frankenstein cover) \$12.99 each #253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265 \$9.99 each (SEE: previous ads for available covers and more information!) FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1 \$7.99 FAMOUS MONSTERS UNDERGROUND #1 \$7.99

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com





Just In! GRAMPA'S Scary DVDs!

In the early days of this SCARY magazine we use to sell these GRAMPA's videos on VHS and they were always a beast seller. Just in time for this new year of 2013 we have them available again on DVD. GRAMPA'S MONSTER MOVIES features Grampa hosting 28 of his favorite classic previews for Only \$9.98 plus shipping! GRAMPA'S SILLY SCARIES features Grampa hosting 7 of his favorite silliest scary cartoons for Only \$8.98 plus shipping!
ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! BRAIN OF BLOOD and... IN SEARCH OF DRACULA DVDs!

Get an OVERDOSE OF SHOCK! watching BRAIN OF BLOOD with Bonus features for Only \$8.98 (\$9.98 retail price) plus shipping!
and... "Something To Sink Your Teeth Into—"IN SEARCH OF DRACULA Starring Christopher Lee for Only \$8.98 (\$9.98 retail, note contains nudity) plus shipping!
ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040
New SCARY Website: www.scarymonstersmagazine.com



Just In! THE BLOOD DRINKERS, KARLOFF BEFORE FRANKENSTEIN and TERROR IS A MAN DVDs!

Three new DVD releases from Alpha with extras have just arrived. Time to watch THE BLOOD DRINKERS, KARLOFF BEFORE FRANKENSTEIN, and TERROR IS THE MAN for Only \$8.98 (retail price \$9.99) plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

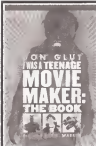
Just In! BEAST WISHES THE FANTASTIC WORLD OF BOB AND KATHY BURNS DVD!

You've been reading about this documentary in the SCARE-NEWS for awhile and will be reading more about it soon in these pages. Meanwhile the must-have BEAST WISHES THE FANTASTIC WORLD OF BOB AND KATHY BURNS DVD is here and recommended for viewing by all Scary Readers for the Scary Low Price of Only \$19.98 (retail price is \$24.99) plus shipping!
ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:
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Back In Stock! 8 Episodes! CULT MOVIES TV DVD!

The pages of CULT MOVIES magazine come to life with the release of this DVD. You may remember reading about this TV show in the pages of CULT MOVIES and now you can finally see it. CULT MOVIES TV features Forrest J Ackerman, Yvette Vickers, Verne Langdon and many others in 8 classic episodes for Only \$5.98 each plus shipping!
ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! Scary Sale!

DON GLUT I WAS A TEENAGE MOVIE MAKER: THE BOOK !

You read about some of Don Glut's movies in the early days of FAMOUS MONSTERS and CASTLE OF FRANKENSTEIN. Now, find out all about his 41 films and more. We made a special purchase of this book and can offer it to you at a Scary Sale price while our limited supply lasts! Purchase and read DON GLUT I WAS A TEENAGE MOVIE MAKER: THE BOOK Today for the Scary Sale Price of \$16.98 (original retail price \$29.95) plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! THE FORGOTTEN PRISONER OF CASTEL-MARE Model!

The famous THE FORGOTTEN PRISONER OF CASTEL-MARE model has finally been re-issued. Don't forget to order THE FORGOTTEN PRISONER OF CASTEL-MARE today for Only \$34.98 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com

SCARY NEW Website: www.scarymonstersmagazine.com



Just In! THE MIGHTY KOGAR MONSTERS OF THE MOVIES Model!

THE MIGHTY KOGAR mysterious beast of the jungle joins the MONSTERS OF THE MOVIES monster model lineup. No cement needed and you can build as Kogar or with a Bob Burns or Tracy the Gorilla head. Snap up THE MIGHTY KOGAR MONSTERS OF THE MOVIES model for Only \$28.98 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com

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